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THE SAN FRANCISCO BAY

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# GUARDIAN

The Best of the Bay ... Every Week

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How a corrupt agency crushes tenant power. By Cassi Feldman [p.15]

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This week: Shamanism versus capitalism — the politics of the hallucinogen ayahuasca, in Martin A. Lee's Reality Bites



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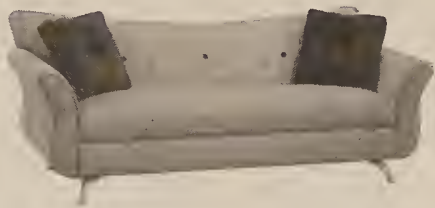
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<b>in this issue</b>
continue to be amazed: Everyone with any sense in California seems to have figured out that deregulating utilities was a bad idea. But still, a front-page story in Sunday's <i>San Francisco Chronicle</i> trumpets the wonders of deregulation in Pennsylvania, where, according to reporter David Lazarus, "95 percent of [the state's] electricity [comes] from relatively inexpensive coal and nuclear plants" and "relatively lax environmental laws make it far easier to construct new plants."
There's even a nice picture of Three Mile Island, the lovely nuke that almost melted down in 1979 in the worst nuclear-power accident in U.S. history. But there's no mention of that accident in the <i>Chronicle</i> story and no mention of the environmental problems of coal-burning power plants.
It's almost as if the <i>Chron</i> were laying the groundwork for what Gov. Gray Davis and the big power producers want to do in California, which is build a whole lot of new plants (some people are even talking about building new nuclear plants — for real) and "streamlining" the environmental rules so it can happen faster.
Building big new power plants isn't a solution to the energy crisis, but it's a

## in this issue

way of acting as if you're doing something without offending the private utility companies, and that's what Davis is trying to do. As Savannah Blackwell reports on page 11, the governor's latest plan amounts to yet another bailout, with the taxpayers forking over money to keep the private utilities afloat.

• • •

There's a completely different kind of energy problem going on at the San Francisco Housing Authority. As Cassi Feldman reports on page 15, some residents of the housing projects have plenty of energy, tons of energy to organize and run tenant-controlled groups that can do a better job of improving the facilities than the agency has ever done.

But SFHA executive director Ronnie Davis doesn't like that idea. When Theresa Coleman tried to build an effective movement for tenant autonomy, Davis complained that its finances weren't in perfect order — this from a man who is responsible for serious financial mismanagement and who resists mightily any oversight or scrutiny.

You have to ask: What is the SFHA really afraid of?

Tim Redmond  
[tredmond@sfbg.com](mailto:tredmond@sfbg.com)

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## letters to the editor

### Housing and Best Buy

We have a severe housing shortage in San Francisco, and I'm told that there is no land to build on. Recently the Grocery Outlet on the corner of Harrison and 13th St., almost a full city block in the SoMa-Mission District area, sold its property to Best Buy Electronics. The Planning Department approved the project with no notification or public comment.

Is a suburban style megaelectronics store with a big parking lot the best use of this land? The mayor and the new Board of Supervisors need to develop a citywide plan that addresses the housing crisis. Imagine if we built 500 small studio apartments in the airspace above this city block and mixed this with a smaller Grocery Outlet and a small Best Buy store and a big parking lot on street level. There are six Muni bus lines within three blocks of this site, so you could sell these truly affordable units to pedestrian tenants who live in rent-controlled apartments. In one well-planned site, we could create 500 new homeowners and property taxpayers, and create 500 vacant rental units citywide to help ease the tight rental market.

Jim Reid  
San Francisco

### The Edison liars

Edison Schools has destroyed its credibility by handing out false test-score statistics, showing greatly exaggerated achievement gains, to astoundingly gullible major international media ("Full-Court Press," 2/7/01). Now Edison has effectively declared itself unaccountable to the San Francisco school board and community by threatening to wage a

prohibitively costly legal battle if the board revokes its charter.

Our school board shouldn't make its decisions based on legal blackmail. Nor should it do business with liars, no matter how convincing they may be.

Caroline Gramman  
San Francisco

### Burglary isn't nonviolent

Although I opposed the Three Strikes initiative, generally oppose incarceration for victimless crimes, and usually agree with your editorials, I completely disagree with the premise of your editorial in the Feb. 7 issue which assumes that burglary of an occupied home is a "non-violent" crime that should not be the subject of a Three Strikes prosecution ["Three Strikes' Madness," 2/7/01].

This career criminal broke into a dwelling at 3:45 a.m., even though he must have expected that there would be people asleep in the home. In doing so, he obviously disregarded the very real risk of discovery and a violent struggle with the occupants. Can you imagine being woken up in the middle of the night by a 280-pound thug in your living room? What do you do? Confront him and politely ask him to wait until the police arrive? What are the chances he remains nonviolent then? The fact that this burglary did not include violence was only happenstance. If allowed to continue along this path by the absence of a significant sentence, sooner or later, this thug's penchant for breaking into occupied dwellings will inevitably lead to violence.

John Kavanagh  
San Francisco

### Kangaroo rent board

I was not at all surprised to read that in spite of Proposition 11, the San Francisco Rent Board continues to approve capital improvements such as the \$850 more a month in rent per unit at Lombard Place apartments ["Passing the Bill," 1/17/01]. Any tenant who has had experience with the Rent Board truly understands the term "kangaroo court." The Rent Board exists for the benefit of landlords and aids them in getting around rent control.

My first hearing with the board dates back to around 1985. Five other tenants and I filed for a reduction in services. We complained about lack of pest control (the property was crawling with roaches and mice), lack of sufficient water and heat, and a nonresponsive resident manager. We complained about the front entrance door being vandalized and never being replaced or repaired. We were awarded about \$500 each, which we could deduct from our rent at the rate of \$50 a month. Two years later our landlord presented us with a capital improvements package which included the (finally) replaced front entrance door. Also on this long list was a new roof for the building, an exterior paint job, and new carpeting in the hallways. We all had to pay back the sums we were awarded, but in one lump payment. The board always decides that renters have unlimited funds to hand over to the landlords.

No matter what a tenant is paying in rent, it seems to me that the base rent includes the amount for needed upkeep, maintenance, and repair of the property — not the extra tacked-on charge now known as capital improvements.

Ed Vogt  
San Francisco

## Troubletown

By LLOYD DANGLE

IN TODAY'S CATER-TO-YOUR-EVERY-WHIM ECONOMY, YOU CAN ORDER JAPANESE TACOS ON THE INTERNET AT MIDNIGHT—AND THEY ARRIVE HOT!



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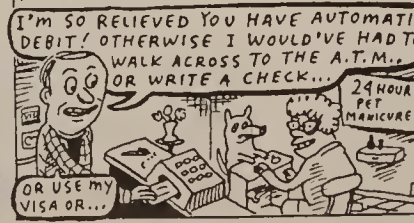
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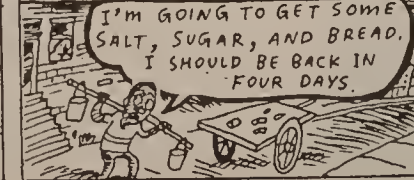
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# Not another bailout!

**G**ov. Gray Davis, who continues to refuse to do anything that would seriously offend the big private utilities, has offered what amounts to another bailout package that could cost taxpayers additional billions of dollars. As Savannah Blackwell reports on page 11, the governor's plan could undermine attempts by consumer groups to reregulate the sale of power to small customers.

The proposal also could have a major impact on San Francisco and any other city moving toward creating a local public power agency, and the Board of Supervisors needs to move immediately to head off any potential problems.

Davis, to his (limited) credit, has acknowledged that if the state is going to help the private utilities cover their debts and avoid bankruptcy, those companies should give the state something in return. What Davis and the legislature are looking at is the "grid," the 26,000 miles of electric wires that provide the system of electricity transmission and distribution throughout much of the state. The utilities have valued the system at more than \$6 billion; consumer groups say it's worth about half that much.

If the governor and the legislature settle on anything higher than \$3 billion, they'll be pouring an abundance of taxpayer money into an aging infrastructure and giving the utilities yet another handout. But even if the state buys the grid at a fair price, it's only a small step toward creating a real state power agency.

For starters, Davis is proposing to allow the private utilities to continue managing the grid. That's a big mistake: California has a once-in-a-lifetime chance to reduce, if not eliminate, the role of private companies in providing electricity.

Creating an effective state power agency involves taking Davis's plan another giant step further. The real value these days isn't in the transmission lines; it's in power generation. That's why PG&E, which owns the lines, is heading for bankruptcy — and companies like Enron, which owns generating plants, are raking in billions. PG&E is required by law to sell off all of its generating plants, but there are more than 100 hydropower facilities that PG&E still owns, and they generate enough electricity for half of PG&E's customers' needs. A state agency that owned both the transmission lines and a sizable chunk of generating capacity could offer low-cost power directly to con-

sumers and to local public power agencies.

But there's still a big problem. If the state is buying all the transmission lines, who will control local distribution? If San Francisco and Brisbane voters approve a municipal utility district this fall and the MUD later votes to go into the retail power business, will the state be required to give those lines to the MUD? Will the state power authority be required to sell cheap power first to municipal utilities, at favorable rates, and only to private power companies if there is any surplus?

San Francisco's legislative delegation will have significant influence over the shape of the final deal, and the Board of Supervisors needs to make a strong push for language in the final bill that would protect existing and future MUDs. The supervisors should demand language requiring the state to turn over local transmission lines to any public power agency and mandating that public power agencies have the first right to purchase, at the most favorable rates, any power generated and sold by the state. And, to avoid the horrible problems created by the fact that the Independent System Operator does all its power dealings in utter secrecy, any new agency should be required to abide by the state's open-government and public records laws.

It's still possible to turn this deregulation disaster into a great opportunity. But the ultimate goal of any deal should be to get rid of the private power companies, not to save them for yet another bailout yet another day. ♦

**PS.** The Brisbane City Council has hired an energy consulting firm that currently works for PG&E to prepare an evaluation of the impact a MUD would have on that city. It's a blatant, obvious conflict of interest, enough to guarantee that the results of the study will be unreliable and suspect. Brisbane residents should demand that the council revoke that contract and hire an independent consultant with experience evaluating public power proposals.

**PPS.** Kudos to San Francisco Supervisor Jake McGoldrick for calling for a hearing on the city's failure to comply with the Raker Act. McGoldrick should demand that City Attorney Louise Renne appear in person to explain why her office has consistently refused to enforce the federal law that requires San Francisco to operate a public power agency.

## SFHA's double standard

**T**heresa Coleman seems like exactly the kind of woman the San Francisco Housing Authority would love. A self-taught community leader, she devoted seven years to an elaborate plan to revitalize her Hunters Point public housing neighborhood. And it worked: more than 100 public housing residents got jobs, kids got an after-school program — and the crime rate in her neighborhood was significantly lower than it is now.

Coleman won praise and received sizable grants from the federal Department of Housing and Urban Development, which funds local public housing projects. But the federal money is still administered by the SFHA — and when Ronnie Davis took over the housing authority, he shut down Coleman's project.

That fit a troubling pattern: the housing authority doesn't like tenant groups that want more control over how their facilities are run. It's a foolish approach. In many cases like Coleman's, the tenants have shown they can do a better job of managing the developments.

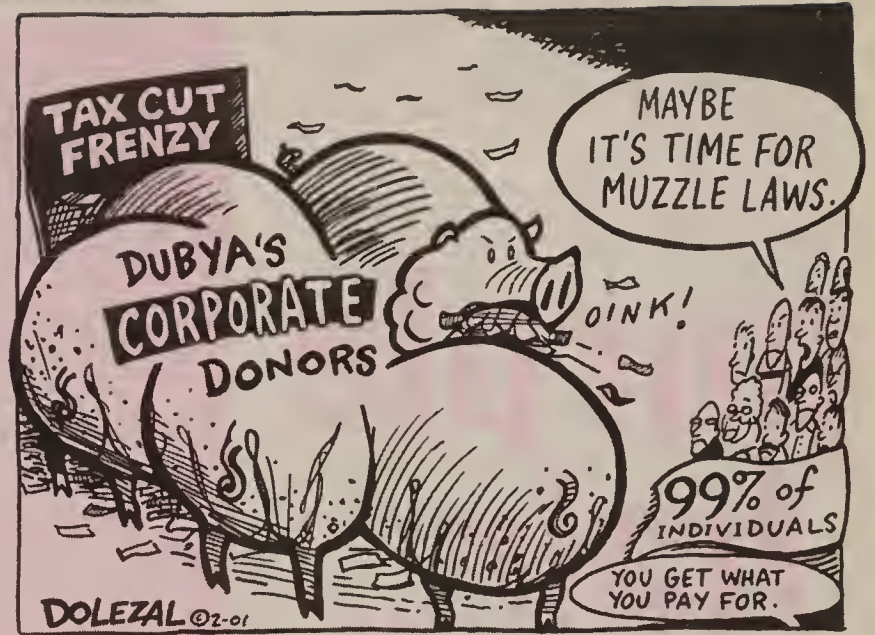
With San Francisco's soaring rents, federally subsidized housing has become a critical safety net for

thousands of families. But, after years of physical neglect, it's also become a source of embarrassment for city officials.

The SFHA itself has been riddled with scandals (see "Living High off Public Housing," 9/15/99). But the SFHA Commission, which oversees the local agency, has only continued to reward Davis with pay increases. Coleman's program was cut off with no explanation and no second chance — but when Davis or his associates are involved in financial screwups, they continue on with business as usual.

The double standard has gone too far. The San Francisco Board of Supervisors needs to step in and remind SFHA that even if it's funded by HUD, it still needs to be accountable to San Francisco. The board should hold hearings on how and why the housing authority cut off Coleman's program. Those hearings also should address ways the city might use its own money to circumvent some of HUD's more onerous policies, like the eviction of immigrants.

Sup. Matt Gonzalez is recommending the creation of a "neutral monitoring committee" to oversee SFHA. That would make an excellent start. ♦



opinion  
by ralph nader

## Tax fraud

**P**resident Bush may not realize it, but moderate and liberal members of Congress could save him a lot of grief if they voted down or sharply modified the administration's proposal for a massive tax cut.

Fueled by the excess of campaign promises, the president's \$1.6 trillion tax cut threatens to return the nation to the dark days of growing deficits, higher interest rates, and tightfisted public investment policies that leave no room for dealing with the nation's most pressing social and economic problems.

Sadly, the president has put the plan forward with flimsy supporting data and with highly optimistic long-range projections of budget surpluses that, if history is any guide, will fade under economic and political realities. The Congressional Budget Office, on whose projections the president hangs his tax-cut hat, concedes that its projections are subject to wide-ranging variables that may or may not survive rising costs and unforeseen economic problems — for example, rising costs for health care or slower-than-anticipated economic growth.

The CBO says its projections could be off by as much as \$52 billion this year, \$120 billion in 2002, and \$412 billion by 2006.

Yet the administration and the tax-cut proponents in Congress ignore the CBO's caveats and sell the plan to the American public as if it were based on hard facts. In reality, the chance of coming up with accurate projections of budget surpluses over a 10-year period is more akin to hitting the numbers in a lottery game than it is to a mathematical science.

Fiscal irresponsibility may be an incurable Washington disease, but lurking under the cover of the tax cut is an attack on social and economic programs vital to the future of the nation.

The proponents of the \$1.6 trillion tax cut are essentially saying that they don't see any significant unmet needs in the nation now or foresee any appearing over the next decade. It's a clear signal from the White House that the new administra-

tion has no plans to deal with serious problems of child poverty, health care, lack of affordable housing, the revival of our inner cities and depressed rural areas, public transit and the decaying public works structure throughout the nation, or other long-standing needs.

Members of Congress should wake up to the fact that the tax cut is locking the door on America's future. This lack of vision (or lack of caring and compassion) on the part of the administration will ultimately cost the nation many times the price of a \$1.6 trillion tax cut.

Even if the proposal did not endanger social and economic programs, the tax cut should be rejected on the grounds that it is unfairly loaded in favor of wealthy citizens and provides no real relief for lower-income families. More than 40 percent of the tax cut will go to the wealthiest 1 percent of the population, which is about double the share of federal taxes these wealthiest citizens pay. The share of the tax cut for the top 1 percent of the income brackets will exceed the share of the tax cut received by the bottom 80 percent of the people combined.

The president has picked the wrong priority for his first real battle with the Congress. The immediate needs of the nation are not a massive tax cut that goes largely to the wealthiest citizens. The president, unfortunately, has introduced an unhealthy note of fiscal irresponsibility by proposing the giveaway of a "surplus" which is yet to be achieved and which may never be achieved.

Where is the old Republican tradition of fiscal responsibility? Has it been overtaken by the need to reward the corporate interests and the wealthy who finance political campaigns? And as an article in the Feb. 7 edition of the *Wall Street Journal* points out, Mr. Bush would be rewarding himself, Vice President Dick Cheney, and other wealthy appointees in his administration. ♦

Ralph Nader's *In the Public Interest* appears every Monday on [sfbg.com](http://sfbg.com).

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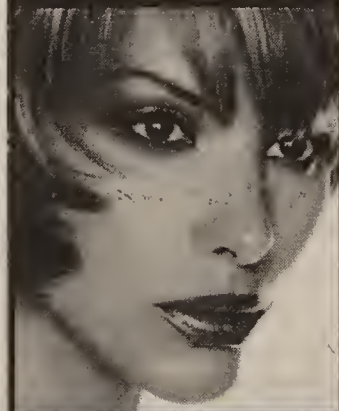


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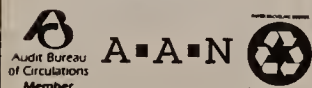
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## NAFTA goes south

### Activists mobilize against massive free-trade expansion

By Daniel Zoll

Bay Area activists are launching a campaign this week against one of President George Bush's top foreign-policy priorities: expanding the North American Free Trade Agreement to the rest of the western hemisphere. The so-called Free Trade Area of the Americas (FTAA), scheduled to take effect in 2005, would be the largest free-trade zone in the world — and critics say it will only widen NAFTA's destructive impacts on workers and the environment.

The Feb. 23 rally in San Francisco is part of a growing international movement against the FTAA. Activists from across the Americas are gearing up to protest a summit in Quebec City in April, where Bush and 34 other western hemisphere leaders will discuss the treaty.

Sometime before the Quebec meeting, Bush is expected to ask Congress for "fast track" negotiating authority, which would enable him to cut such deals with-

out having them amended by Congress. The FTAA was also one of Bill Clinton's priorities, but it was stalled when Congress failed to grant him fast track.

Despite months of repeated demands by activists, the Clinton administration had refused to divulge the draft text of the FTAA plan. But before leaving her post last month, U.S. trade representative Charlene Barshefsky finally released summaries of the U.S. government's wish list for the treaty.

Although the summaries are vague on many aspects of the agreement, one thing is clear: the United States wants the treaty to include many of the most controversial elements of NAFTA and the World Trade Organization.

"There are no enforcement mechanisms for protecting labor and environmental standards, but there are plenty of protections for business," said Juliette Beck of Global Exchange, a fair-trade group based in San Francisco.

New analysis by the Alliance for Responsible Trade, a national coalition of organized labor, public interest, and environmental groups, suggests that the sprawling new trade arrangement could be even more damaging to labor and the environment than NAFTA. The U.S. position "is a clear indication that the [U.S. government] has largely ignored the growing backlash against the corporate-led approach to globalization," the report says.

According to the analysis, the U.S. position fails to address labor standards and would leave legitimate health and environmental laws open to challenge as trade barriers. The United States also favors including a NAFTA-style provision that would give corporations (but not citizens or nongovernmental organizations) the right to sue foreign governments directly. The agreement could pave the way for the wholesale privatization of services such as education, health care, and water systems, critics say.

As bad as the Clinton administration's positions were, things may get even worse. Although new U.S. trade representative Robert Zoellick dodged the issue in his confirmation hearings, he has in the past

opposed including any labor or environmental protections in trade agreements.

On Feb. 23 Bay Area activists will kick off their anti-FTAA campaign with a rally outside the office of Sen. Dianne Feinstein, who has not taken a position on the treaty.

The movement against the FTAA has picked up steam in recent months. The agreement was high on the agenda of the World Social Forum, a gathering of activists from around the world held in Porto Alegre, Brazil, last month. Organized labor has also come out swinging against the FTAA: at a meeting in Los Angeles last week the AFL-CIO's executive council voted to oppose the agreement.

But mad cows, not protesters, may pose the greatest threat to the FTAA negotiations: Brazil is threatening to boycott the Quebec summit in response to Canada's recent ban on Brazilian beef. ❖

The Bay Area Coalition to Stop the FTAA will host a teach-in Sun/4, 3-5 p.m., cell space, 2050 Bryant, S.F. For more information visit [www.stopftaa.org](http://www.stopftaa.org) or call (415) 558-9486, ext. 254.

E-mail Daniel Zoll at [dzoll@sfbg.com](mailto:dzoll@sfbg.com).

## Muddying the waters

### Brisbane taps consulting firm with ties to PG&E

By Rachel Brahinsky

One day after a historic San Francisco Board of Supervisors vote supporting public power, the city of Brisbane made a move in the opposite direction — a move that could prove damaging to the fate of the San Francisco-Brisbane joint municipal utility district (MUD) ballot initiative.

On Feb. 13 the Brisbane city council hired a San Francisco-based energy consulting firm that currently lists Pacific Gas and Electric as a client to assess the potential impact of MUD on that city. Brisbane's support of the MUD proposal, which will be on the November ballot, could be pivotal. Lawyers are debating whether a majority vote in the small city, located five miles south of San Francisco on the peninsula, is required in order to create the entire district.

MUD advocates question whether the firm, Energy and Environmental Economics Inc. (known as E3), can fairly and objectively analyze the MUD proposal when 5 of its 10 staffers on the project have worked for PG&E in the past — and when the utility remains a major E3 client today.

E3 partner Brian Horii told us that PG&E has been an E3 client since the firm's inception in 1989. Horii wouldn't say how much PG&E pays E3 or what percentage of the firm's work is devoted to PG&E. "I don't really feel comfortable revealing financials," he said.

The open-ended contract was never up for bid. An E3 consultant (and for-

mer PG&E employee), Jennifer Martin, told us she called the city council and offered to "help" analyze the MUD. The council hired the firm at rates of \$100 to \$250 an hour.

Some members of the team have also worked for publicly managed utilities. Nevertheless, Brisbane council member Lee Panza voted against hiring E3, noting that E3's work with PG&E might make the decision look bad. Panza lost in a 4-1 vote.

Coalition for Lower Utility Bills cochair Joel Ventresca called the decision ominous. "It's disappointing that the council has chosen to get technical assistance from a firm that is linked to PG&E. I think all of the advice they give this council will be suspect."

Ventresca said that the council should have tried to hire a consultant without ties to the utility, preferably one approved by the Washington, D.C.-based American Public Power Association.

The problem is not new to public power advocates like Ventresca. In San Francisco a firm with past ties to PG&E wrote a study on the feasibility of creating a new public power agency in 1996, offering inflated estimates of the cost of PG&E's assets (see "The Trouble with ETAG," 10/16/96). Richard McCann, part of the team that completed the study, went on to fight public power in Davis last year (see "PG&E: 3, Davis: 1," 7/19/00). ❖

E-mail Rachel Brahinsky at [rachel@sfbg.com](mailto:rachel@sfbg.com).

## McGoldrick calls for hearing on Raker Act

Sup. Jake McGoldrick called Feb. 12 for a public hearing on the 1913 Raker Act, the unprecedented federal law that allowed the city to build a dam in Yosemite National Park on the condition that it be used to produce cheap, publicly managed electricity for San Franciscans.

The hearing will be the first full public hearing specifically focusing on San Francisco's historic failure to enforce the Raker Act since 1940, when Secretary of the Interior Harold Ickes won a U.S. Supreme Court decision stating that the city was required to sell the dam's power through a local public power agency.

Bay Guardian editor and publisher Bruce B. Bruggmann asked the San Francisco Civil Grand Jury to investigate the Raker Act violation last fall, noting that City Attorney Louise Renne has helped Pacific Gas and Electric's cause by refusing for years to enforce the law.

And when citizens have tried to move the public power agenda themselves, Renne has intervened on PG&E's side. When Renne filed her brief in an anti-municipal utility district (MUD) case in August, Bruggmann's letter to the grand jury states, she "declined to point out the glaring conflict of interest that exists because her husband's law firm — Cooley Goddard LLP — earned more than \$3 million from PG&E between 1995 and 1999. Renne has also accepted more than \$22,000 in campaign contributions from law firms that work for PG&E between 1993 and 1997. She should have disclosed the conflict and hired an independent outside attorney."

Last summer Renne advised the board to vote against putting the MUD initiative on the ballot; the supervisors responded with a 9-2 vote against the measure.

But Renne may not have as much sway with the new, district-elected board. McGoldrick's request for the Raker Act hearing comes on the heels of the board's Feb. 12 vote to put the MUD question on the ballot, despite Renne's advice against it. And at the Feb. 12 meeting deputy city attorney Buck Delventhal said that his office is prepared to defend the legality of the MUD petition if PG&E, or some other entity, sues.

McGoldrick's hearing, likely to be held by the San Francisco Board of Supervisors' Public Utilities and Deregulation Committee, has not yet been scheduled.

Rachel Brahinsky

Read Bruce B. Bruggmann's letter to the Civil Grand Jury online at [sfbg.com/News/pgande/cgj.html](http://sfbg.com/News/pgande/cgj.html).

## Free housing advice for Tenderloin tenants

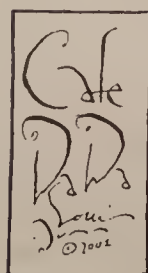
The pressing need for more accessible housing rights resources received a boost Feb. 16, when the Housing Rights Committee (HRC), in conjunction with the Tenderloin AIDS Resource Center, opened the Tenderloin Tenant Counseling Site.

Open on Fridays after 1 p.m., the center will provide Tenderloin tenants with free counseling on their housing rights. The site will be staffed by volunteer counselors, who will help tackle everything from rent control to sewage and mold.

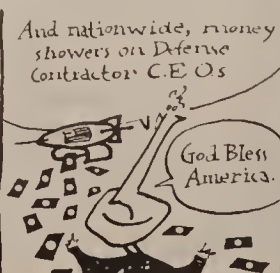
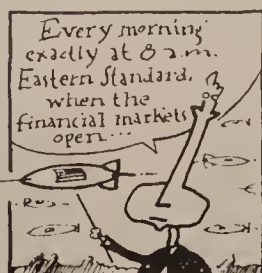
"The Tenderloin is right for this brand of organization," said Tommi Avicoli Mecca, outreach coordinator for HRC. As one of the poorest neighborhoods in San Francisco, the Tenderloin represents every imaginable housing concern. "A heavy concentration of problems exist in the Tenderloin, and people need to know the remedy: that housing rights exist," he said.

The center is located at 183 Golden Gate at Leavenworth. For more information, contact Tommi Avicoli Mecca at (415) 703-8644.

Greg Spore



Georgie's Air Missile Defense System





# Another bailout looms

## Consumer groups criticize Governor Davis's voter-proof plan to buy the grid

By Savannah Blackwell

Gov. Gray Davis assured Californians Feb. 16 that the deal he intends to cut with the state's utilities will protect consumers from higher energy rates and keep the lights on. But if you take a look at the proposal's bare bones (all that is available at this point), it looks like consumers are going to get severely shortchanged.

In fact, consumer groups warn, Davis's plan could stop any effort to dump deregulation at the ballot.

And while news organizations like the *San Francisco Chronicle* reported that Davis was taking the middle road between the customers and utilities, Davis's plan could actually cost ratepayers billions more than the billions we've already forked over.

Davis didn't give any details Friday when, during a brief press conference, he called for the state to buy the utilities' transmission system (the grid). It's been valued at \$3.1 billion to \$3.8 billion by state officials. But the numbers being thrown around in Sacramento corridors are twice that: \$6 billion to \$8 billion. Consumer groups such as the Foundation for Taxpayer Rights in San Diego have urged Davis and legislators to seize power plants and other sources of energy generation (Pacific Gas and Electric, for example, owns more than 100 dams) in order to protect consumers, rather than use taxpayers' money to purchase power on behalf of the utilities or to bail them out.

Davis's plan undermines any future voter initiatives against deregulation. It

may call for the utilities to drop their federal lawsuits against ratepayers — suits demanding that the state pay the utilities \$12 billion, the supposed debt incurred from buying power at high rates (see "Guilty Players," 2/14/01). The problem is that if Davis attaches the settlement of the federal lawsuits to his plan, the utilities can argue that the issue now lies in the feds' jurisdiction. As Doug Heller, the consumer advocate at the Foundation for Taxpayer Rights, points out, that gives them the power to argue that we, the state taxpayers and consumers, can't do anything about it at the ballot box.

The foundation is considering plac-

ing an initiative on the ballot that would reregulate the electric industry for small consumers (mainly residential customers). Neither Davis nor the utilities wants that to happen. So, Heller tells us, they're doing what they can to undermine the voters' right to undo deregulation.

"The utilities, the generators, and Davis all have an interest in making sure this bailout happens," Heller says. "And they have the audacity to try to corner the public and voter-proof this." ❖

E-mail Savannah Blackwell at [savannah\\_blackwell@sfbg.com](mailto:savannah_blackwell@sfbg.com).

## Cycles of violence

About 70 people gathered in front of City Hall Feb. 12 to memorialize Christopher Robinson, a bicyclist who was crushed under the wheels of a big rig truck last November. Robinson, 30, had been riding in a funeral procession for a fellow cyclist who had been killed a week earlier.

The truck driver, Rueben Espinoza, was arraigned on Feb. 6 in Superior Court on three felony charges. Since he has prior convictions for two violent felonies, including voluntary manslaughter, Espinoza is eligible for 25 years to life under California's "Three Strikes, You're Out" law. He has pleaded not guilty to all three charges.

Chief homicide prosecutor Murlene Randle, from the District Attorney's Office, told the court that the reason it took almost three months to arraign Espinoza is that the police department used officers inexperienced with this type of crime. Randle testified that the D.A.'s Office had to reconstruct the entire investigation from scratch because the police report was so riddled with inaccuracies.

At the rally Sup. Tom Ammiano and members of the San Francisco Bicycle Coalition decried the police and the general public's lack of awareness of cyclists' rights. Ammiano called the failure to enforce existing cyclist-protection laws "a type of police brutality against cyclists." Last year alone 30 bicyclists and pedestrians were killed by motorists on the streets of San Francisco.

Katherine Roberts

## THIS MODERN WORLD

by TOM TOMORROW

THIS IS GETTING SURREAL...WITH ALL THE TALK OF BUSH'S CHARM OFFENSIVE AND HIS PUNCTUALITY, THE QUESTION OF HIS LEGITIMACY SEEMS TO HAVE BEEN COMPLETELY FORGOTTEN! IT'S AS IF THE FLORIDA DEBACLE NEVER EVEN HAPPENED!



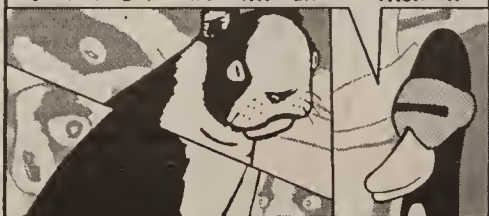
--BUT THE DEMOCRATS HAVE NOW CHOSEN TERRY MAULIFFE--WHOSE NAME IS SYNONYMOUS WITH CAMPAIGN FINANCE ABUSE--TO HEAD THE PARTY!

IS THIS REALLY THE BEST WE CAN EVER HOPE FOR? A CHOICE BETWEEN BAD AND WORSE? BETWEEN THE DEVIL AND THE DEEP BLUE SEA?



GOD FORBID THE DEMOCRATS SHOULD POINT OUT THAT BUSH LOST THE POPULAR VOTE! THEY'RE TOO BUSY FALLING ALL OVER THEMSELVES TRYING TO APPEAR BIPARTISAN--WHICH SO FAR SEEMS TO MEAN LETTING BUSH HAVE WHATEVER HE WANTS!

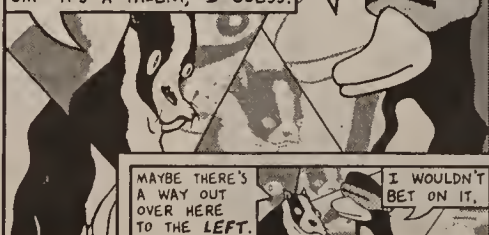
MEANWHILE, NOT ONLY DID CLINTON CYNICALLY RE-SCIND HIS "REVOLVING DOOR" LOBBYING RESTRICTIONS JUST IN TIME FOR HIS OWN TEAM TO CASH IN--



AS IF WE'RE TRAPPED IN A FUN HOUSE AND CAN'T FIND THE EXIT?

EXACTLY! HOW DO YOU MANAGE TO COME UP WITH SUCH PERFECT METAPHORS?

UM--IT'S A TALENT, I GUESS.



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The Navy encourages you to consider joining the Treasure Island RAB. Applications for membership are now being accepted. As a community member, there is no requirement for special skills or qualifications, other than an interest in participating in the environmental cleanup. To learn more about the Treasure Island RAB, you may attend the next RAB meeting, held the third Tuesday of each month at 7:00 p.m., at the Casa de la Vista building on Treasure Island. You may also obtain further information or a RAB application by contacting the Navy's representative:

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**news** **s.f. confidential**  
by gabriel roth

# Benevolent dictator

Remember our friend El St. John, the imperious dot-com CEO who was desperately trying to find out which of her employees had talked to *Bay Guardian* reporter Tali Woodward? We thought St. John wanted to punish the poor wage slave who told Woodward that St. John's company, Silvertch, is occupying a live-work building. But we underestimated St. John's benevolence. It seems she's just trying to protect the anonymous whistle-blower.

A Silvertch worker forwarded us this creatively written e-mail, which apparently went out to the company's entire staff Jan. 25:

"El met with the head of the *Bay Guardian* paper last evening and as a result she will be given the names of the people who spoke with the reporter of this Lofties article.... El request that anyone who spoke to her or the any press person regarding this article or our status here come forth to her first-so she can protect you from our Board and HP-who when hearing of who spoke to the reporter will demand those people be FIRED immediately. — El wants to protect her staff from this-so if you spoke to press about this please privately come to El and speak with her about this."

Of course, this is complete bullshit. St. John hasn't met with anyone at the *Bay Guardian*. (Once again she refused to talk to me before this column went to press.) Besides, we're not in the habit of getting our sources fired.

But of course, Silvertchies won't be fired if they come forward. Confess your sins! El will grant you absolution! El will protect you!

### High horse, low road

A commendatory resolution — the kind of powerless piece of paper the San Francisco Board of Supervisors issues by the ream — is at the center of a fracas between board veteran Leland Yee and newcomer Chris Daly.

Late last month Yee introduced a resolution commending incoming labor secretary Elaine Chao, the first Asian American woman to win a cabinet post. Daly says Chao's right-wing views — especially her opposition to affirmative action — mean she doesn't deserve San Francisco's congratulations; he asked that the measure be sent to a board committee for discussion.

Then the mud started flying.

On Feb. 14 Yee appeared at a press conference for the Chinese-language media hosted by the local Republican Party and Chinatown business group the Chinese Six Companies.

Yee defended his resolution. He didn't blast Daly; he didn't have to. A roster of Chinese business leaders stood up and

branded Daly a racist. The strongest statement came from Department of Parking and Traffic commissioner Steven Lee: "Supervisor Daly ... really slapped the Chinese face. His action is a very strong disrespect to the Chinese race. Now we will go out and make sure such a politician will not be elected next time."

Remember, Daly had only asked that the resolution come up for discussion. "I'm not trying to vilify Elaine Chao," he says. "But I can't vote to commend someone who's so far from the political values of San Francisco."

When asked, Yee wouldn't endorse Lee's "slap in the face" remarks, saying, "I don't want to get into that characterization." And two hours after the event I got a call from Amy Kunha, Yee's volunteer media coordinator, frantically trying to distance Yee from the other speakers.

According to Kunha, Yee doesn't believe Daly's action was racist or discriminatory. "We were really mortified" by the attacks at the press conference, she told me.

So maybe Yee was shocked — *shocked!* — to hear Daly being blasted. Or maybe he was practicing an old political trick: stay on the high road and let your allies do the dirty work.

"Playing the race card is a pretty easy thing to do," Daly says. "The communities can decide for themselves."

### Dirty words in Niketown

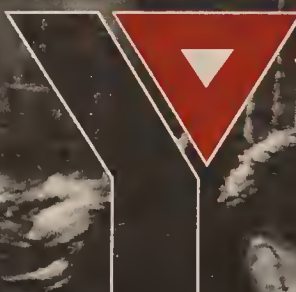
E-Mail of the Month Award goes to Jonah Peretti, the Massachusetts Institute of Technology grad student who wanted to take advantage of Nike's new personalization service to get the word "sweatshop" embroidered on his new sneakers. Nike declined Peretti's request in a series of amusing corporate-speak e-mails.

Since the exchange started making the Internet rounds, the company has taken a few steps to stop culture jammers like Peretti from wasting customer-service staff time. If you type "sweatshop" at the shoe giant's Web site, the page just says "ID declined." You get the same response if you try "sweatsh\*p" or "sweatsh0p."

That's not the only dirty word in Niketown, apparently. You can't get the word "labor" on your Nikes. Nor "revolution," even though Nike used the Beatles song of that name in a 1997 commercial. You can have "Nike rocks" but not "Nike sucks." You can say "yes" but not "no."

The good news: you can have "overpriced," "corporate," and "sellout" — although not all on the same shoe. ❖

Got a tip? e-mail Gabriel Roth at [gabriel@sfbg.com](mailto:gabriel@sfbg.com).



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**'Ceaucescu's Legacy'**

**Thursday, Feb. 22,** Dr. Kristiana Raube, executive director of the graduate program in health management at UC Berkeley, speaks about new projects in Romania to combat the destructive wake of outlawed abortion, high maternal mortality rates, and rampant AIDS infection at "Ceaucescu's Legacy: The Terrible Fate of Romania's Women and Children," an event sponsored by the World Affairs Council. Registration 6:30 p.m., dinner 7 p.m., program 8 p.m., Dominican College, Caleruega Dining Hall, Creekside Room, 50 Acacia, San Rafael. Dinner and program \$28, dessert and program only \$9, free for students. (415) 293-4600.

**'Critical Mass'**

**Friday, Feb. 23,** bikers take over the streets at this month's infamous bicyclist free-for-all. 5:30 p.m., Justin Herman Plaza, Embarcadero Center, S.F. (415) 431-BIKE.

**Honor the dead of the Philippine-American War**

**Friday, Feb. 23,** renowned journalist and photographer David Bacon hosts a reception for his photo exhibit, "Tagulaylay: A Requiem for the Lives Lost During the Philippine American War," with music by political composer Joey Ayala. 6 p.m., Pusod Center for Culture, Ecology, and Bayani, 1808 Fifth St., Berk. Free. (510) 883-1808.

**Stop the FTAA!**

**Friday, Feb. 23,** kick off the Bay Area mobilization to stop the Free Trade Area of the Americas at a spirited rally and tour of corporate shame organized by the Bay Area Coalition to Stop the FTAA, the San Francisco Zapatista Committee, and various others. Currently under development, the FTAA would extend a NAFTA-like trade agreement throughout the western hemisphere. Rally 4:30 p.m., Sen. Dianne Feinstein's office, 525 Market, S.F.; procession begins at 5:30 p.m. and ends at the Mexican Consulate, Flood Bldg., 870 Market, S.F. (415) 731-7924.

**African unity 2001**

**Friday, Feb. 23-Saturday, Feb. 24,** the Center for African and African American Art and Culture presents "The State of the Race and Solutions in the New Millennium," a conference on cultural unity between Africans on the continent and those in the diaspora, featuring a broad cross section of scholars, activists, performers, and representatives from women's organizations, youth groups, churches, businesses, and more. Fri/23, 7-10 p.m.; Sat/24, noon-7 p.m., Center for African and African American Art and Culture, 762 Fulton, S.F. \$10 for both days, \$8 students. (415) 928-8546.

**Pull the plug on PG&E**

**Saturday, Feb. 24,** join the Campaign for Public Power Now at a march and rally to protest rate hikes and the Pacific Gas and Electric bailout and to demand public power. Assemble at noon, 16th St. BART Station, 16th St. and Mission, S.F. March to the PG&E payment station, 2435 Mission, S.F. (415) 789-8344.

**Teaching social justice**

**Saturday, Feb. 24,** renowned Chicana activist, educator, and cochair of the Institute for MultiRacial Justice Elizabeth "Betita" Martinez provides the keynote address at "Teaching for Social Justice: A Gathering of Educators and Activists," a conference featuring workshops on juvenile justice, racial disparities in education, social justice curriculum, teacher organizing, and more. 10 a.m.-4 p.m., Horace Mann Middle School, 3351 23rd St., S.F. Donations requested. (415) 584-8584.

**Nuclear disarmament**

**Sunday, Feb. 25,** two leading voices in the international struggle for nuclear disarmament, International Peace Bureau vice president and Middle Powers Initiative steering committee member Kate Dewes and retired Royal Navy commander Robert Green (both of New Zealand), speak about the impact of the proposed National Missile Defense system and other high-tech weapons systems on international security, at an event sponsored by the American Friends Service Committee. 7 p.m., Quaker Meeting House, 65 Ninth St., S.F. Free. (415) 565-0201.

**'Remembering Wounded Knee'**

**Sunday, Feb. 25,** the International Indian Treaty Council presents "Remembering Wounded Knee," a 27th-anniversary commemoration honoring those who perished at Wounded Knee and celebrating continued struggles for self-determination, sovereignty, and human rights for indigenous peoples. The event features drumming by the All Nation Singers, music by American Indian Movement minister of culture Floyd Red Crow Westerman, and slides by Michel Vignes. 7-10 p.m., Mission Cultural Center for Latino Arts, 2868 Mission, S.F. Sliding scale (suggested donation of \$10 for adults, \$5 for children). (415) 641-4482.

**Join the Grand Jury**

**Through Thursday, March 1,** the San Francisco Superior Court is accepting volunteers for possible service on the 2001-02 Civil Grand Jury. The Civil Grand Jury has always been a pretty homogenous and conservative group chosen by the presiding Superior Court judge and has not reflected the political and cultural diversity of San Francisco. To apply you must be a U.S. citizen, 18 years of age or older, a San Francisco resident for at least one year, and you may not have been convicted of a felony. Prospective grand juror declaration forms may be obtained 8 a.m.-5 p.m., Mon.-Fri. at the Grand Jury Office, Civic Center Courthouse, Rm. 008, 400 McAllister, S.F. For more information, call (415) 551-3605. ♦

Mail items for Alerts to the Bay Guardian, 520 Hampshire, S.F., CA 94110; fax to (415) 255-8762; or e-mail camille@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at [sfbg.com/action](http://sfbg.com/action).

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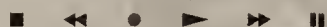
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# The turf war over public housing

**Looking out for the community:** Theresa Coleman created a unique, resident-run program that pushed the boundaries of empowerment too far for the likes of San Francisco public housing officials.

## Why is the San Francisco Housing Authority scared of powerful tenants?

*By Cassi Feldman*

**T**heresa Coleman wasn't expecting company. It was Nov. 28, some time after 5 p.m., and she had just fixed dinner for a house full of kids, when a government car pulled up outside. Four white people she'd never seen before came to her front door, introducing themselves as employees of the U.S. Department of Housing and Urban Development (HUD) from Memphis. They began to ask questions about Ujamaa, a nonprofit Coleman founded in 1990 to rebuild her battered public housing neighborhood in Hunters Point.

Once inside, they asked to see Ujamaa's office. "You're standing in it," she informed them, pointing out the huge filing cabinets in her living room stuffed with contracts, plans, and records.

The timing of the visit was odd: Ujamaa, once a multimillion-dollar program with national recognition, had been defunded years ago.

Seemingly unaware of this, the HUD visitors asked her what had happened to \$500,000 in federal money that the San Francisco Housing Authority (SFHA) had allegedly paid out on Ujamaa's behalf over the past year. "I haven't seen a dime," she told them. They left quickly, returning the next evening with several checks that Coleman had supposedly written over the past year. They bore Ujamaa's name and address but came from an unfamiliar bank branch in Sacramento. Even more alarming was the signature: Theresa L. Coleman. A decent forgery, but she never used the "L."

Coleman was alarmed; someone was using her name and Ujamaa's. It

was bad enough that the program had been cut off while owing thousands of dollars to frustrated consultants — now she was being accused of spending money she'd never had.

She immediately called SFHA executive director Ronnie Davis. As they talked on speakerphone, Coleman could hear the staff in the background arguing about the situation. Davis told her he'd look into it and call her back. He never did.

The mystery of the missing checks is only the tip of an ugly iceberg: the SFHA has declared war on resident leaders who challenge the agency's near-total control over their communities. Funded by HUD, the SFHA was created in 1938 to "provide housing for residents otherwise not able to secure decent, safe, and sanitary dwellings." But although the SFHA

has largely failed — creating ghettos and mismanaging countless grants — it won't give residents a shot at self-governance.

Ujamaa, an attempt to transform Hunters Point public housing into a self-sufficient urban collective, was a huge success. It employed more than 150 people and started a summer program for children. Crime was significantly lower than it is now. Hundreds of pages of SFHA documents reflect residents' enthusiasm and pride. "When Ujamaa was around, you didn't hear about the crime up on the hill; you didn't hear about shootings," said Lynne Brown, one of Coleman's neighbors. "Everybody was working."

So why was it shut down? Davis would only say that Ujamaa had gone "too far with too little supervision."

And he's right. Coleman's one mistake was thinking that public housing officials would let residents run their own community. Today Westbrook is safely back under the SFHA's command — and everything Ujamaa started is gone.

### Welcome to Westbrook

The Westbrook development where Coleman lives is made up of 305 squat, two-story homes painted in a rainbow of pastels. Built into the hill at the very top of Hunters Point, they have a view that would make a developer weep. But the view up close isn't so pretty.

Empty homes have windows boarded up with slabs of plywood; graffiti is scrawled on the doors. Abandoned cars with smashed windshields

*Continued on page 16*



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## SFHA

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and missing tires are propped up in a row, rusting. Stray cats slink around overflowing dumpsters. Several city developments have received federal HOPE VI grants for rehabilitation, but Westbrook isn't one of them. Its only recent improvement, a bright new jungle gym, sits outside the office, but it's considered a danger spot for shootings, so most parents won't let their kids near it.

To a visitor, the isolation feels almost eerie. Three bus lines service the neighborhood, but the wait can be close to an hour. You can't get a cell phone signal to call a taxi, and even if you could, the cab would be unlikely to come. There are no supermarkets or local businesses within walking distance, except for a liquor store selling hot dogs and barbecue. There's a nearby gym and a computer lab (without Internet access) but no day care center or library. Last summer residents heard that the SFHA was funding a recording studio in Ujamaa's old office, at 1 Harbor Road, but it hasn't opened yet.

Westbrook shares a border with another development, Hunters Point East. Of the 53 developments managed by the SFHA citywide, this area, known as Harbor Road, has one of the highest crime rates. Last year police reported 835 crimes in the area, mostly robbery, drugs, and assault. The community is literally tearing itself apart: the rival gangs — Big Block and West Mob — hail from two halves of the same development. Posted notices from the SFHA offer a \$2,000 reward for neighbors willing to rat one another out.

Coleman, who grew up in Hunters Point in the 1960s and '70s, remembers a public housing world that was completely different.

Born in 1961, she lived on South Ridge Road with her siblings, their mother, a nurse, and their grandmother, a retired janitor. Though they were poor, Coleman recalls feeling like part of a thriving community. She went to Bessie Carmichael Elementary and then to an after-school program for ballet and basketball. All of the kids hung out on Third Street, she said, but by 9 p.m. the corners were empty. At 13, Coleman already had a paying job as a nurse's assistant. "If you came from a good family and you were the least bit inquisitive, you could make it here," she said.

As an adult she left San Francisco and bought a home in Oakland. When her marriage failed in 1985, she moved with her three young children to Jamaica, where they lived easily off of the rental income from the Oakland house. The good times didn't last long. In 1989 she traveled back to the Bay Area for a family funeral, and one day later the Loma Prieta earthquake struck, destroying her home and stealing her only source of income. So when the SFHA called and told her she was eligible for public housing,

Coleman had no choice. She signed the lease without hesitation and moved into her current home at Westbrook, secretly bringing along her former tenants — three other displaced, women-headed households — for a grand total of 21 people in four bedrooms.

Coleman enjoyed the communal living and shared chores but was shocked by how dramatically Hunters

"No, ma'am. We were just testing out our equipment," they said. She warned them to keep away from her house, but the violence continued. "Harbor Road was a dead end: you go in, but you don't come out," she recalled. "How dare that be a reality?"

She asked the neighbors where she could turn for help, but they had no idea. Apparently the woman who had lived in Coleman's house before her



Project renewal: Women from Westbrook learned construction skills at Ujamaa (top and bottom), while kids got a rare trip out of town to a campground at Fort Bragg (middle).

Point had changed. "I had never seen a black community like this," she said. "The store was gone; the school was gone. It was dead. One morning we were putting clothes on the line, and we heard gunfire. It scared me, but I didn't jump out of my skin because I didn't even know what it was." When she found out, she confronted the gang of young men congregated on the road outside. "Did someone get shot?" she asked.

had been the development's unofficial spokesperson. Coleman considered it fate and took over the job. Gathering together the elderly women who had run Westbrook's former tenant association, she started a new group to tackle violence and drugs by building community independence. She called it Ujamaa after the Kwanzaa principal of cooperative economics.

Her timing was perfect. The Bush administration's HUD secretary, Jack

PHOTOS COURTESY OF THERESA COLEMAN



Kemp, was promoting resident empowerment and tenant ownership — within his broader agenda of eliminating public housing. Newly created “resident management corporations” (RMCs) were being given control of developments across the nation. Coleman realized that if she could access HUD funding through the SFHA, she could fundamentally change Westbrook. But there was one problem: she could barely read. With help from an old family friend, she taught herself how to read, learning to decipher even the most complicated legalese. She would need it.

#### A city within a city

In its early years Ujamaa was a small operation staffed by volunteers. Determined to widen its impact, Coleman held a town hall meeting that, she estimates, drew as many as 300 residents of Westbrook and Hunters Point A East. What she heard, again and again, was that they wanted to be able to buy groceries without driving to Third Street; they wanted day care so that they could take college classes; they wanted to start businesses; and they wanted to own their homes.

To help them, she turned to HUD, memorizing regulations and using them to her advantage. In 1994 the group, now an official RMC, signed a 10-year memorandum of understanding with the SFHA to “work toward housing improvement, home ownership, economic development, and resident employment and training opportunities.”

Coleman even convinced SFHA executive director Felipe Floresca to let Ujamaa manage Westbrook’s share of HUD’s yearly modernization grant to fix run-down developments. It wasn’t as hard as she’d expected. The SFHA was in a state of disarray, she said, and Floresca seemed glad to relinquish some responsibility.

This was unprecedented: no other tenant groups had this much financial control. But Floresca and the agency’s next director, Shirley Thornton, were impressed with Coleman’s vision. “They had a lot of bright ideas for the development,” Thornton said. “It was just great. They were much further along than most tenant groups.” Coleman and her staff flew around the country to attend trainings on resident management and met with Kemp, Rep. Maxine Waters, then-senator Al Gore, and others. In 1996 Ujamaa was authorized to manage \$4.2 million.

Suddenly flush, Coleman assembled a small staff and several paid consultants and crafted an elaborate 10-year plan to transform Westbrook into a “city within a city,” complete with its own 24-hour child care, boarding school, arts studio, post office, medical center, laundromat, and general store. Because it was based on residents’ needs, Ujamaa had no trouble enrolling more than 100 adults in its job-training programs. Some learned environmental clean-up or computer-assisted drafting; others

worked toward college degrees. Vassel Tillery was an unemployed father in his mid 30s when the program began. Ujamaa trained him in landscaping and helped him write a business plan to start his own firm. “We had it all mapped out,” he said. “Everyone was looking forward to working.”

According to Tillery and other residents, the mood in the community was slowly shifting. There were more concerned parents and fewer shootings on Harbor Road, fewer teen girls getting pregnant. Coleman hired 50 residents to serve as village captains for different parts of the development. If you had a crisis in the middle of

the best thing that ever happened to her family. “We took a lot of the dope dealers that were on the corner and trained them and put them on jobs landscaping, doing construction,” she said. Simon, a 37-year-old mother of two, took classes in construction while working part-time for Ujamaa’s after-school program teaching children art, computers, and cooking. “We were teaching them how to be independent,” she said. Some of those children had been neglected, but now they had new school clothes, summer jobs, and yearly field trips to Great America and Fort Bragg.

The children even had their own project, Westbrook Farm, which made use of an abandoned garden plot behind the development. They started pulling weeds and planning crops. Without a water source nearby, they carried buckets from Ujamaa’s kitchen to wet the soil. But Ujamaa’s funding dried up before the seeds were even planted.

#### Davis takes control

During the years in which Ujamaa was flourishing, the SFHA was a shambles. In August 1995, HUD special assistant Mindy Turbov headed a team of federal inspectors sent to San Francisco to evaluate the SFHA. “Property management is abysmal,” she wrote in an internal memo quoted at length in the daily papers. “The only possible hope for any of these developments is to get them out of SFHA’s control.”

HUD responded by sending in a recovery team led by assistant secretary Kevin Marchman to clean up the SFHA’s act by taking over the agency. Marchman didn’t touch Ujamaa or its funding. But he did install team member Davis — who would become Ujamaa’s worst enemy — as the agency’s new executive director.

Davis had his work cut out for him. Not only was he expected to keep the long-troubled agency on the straight and narrow, but he also had several dilapidated developments to repair. Meanwhile, the political tide that once favored resident management had shifted firmly back toward government control. According to a 1996 *Housing Policy Debate* article by Chicago State University professor William Peterman, it was liberals who feared that residents couldn’t handle the burden of managing their own developments.

Davis seemed to share that fear. Soon after he started, he came to check on Westbrook. According to Coleman, he praised Ujamaa’s work in person but called for a meeting just a few weeks later. Suddenly critical, he chastised the organization for spending too much money on administrative costs rather than physical improvements. Coleman explained that since she was operating on a 10-year time frame, she had focused almost entirely on preparing the workforce and refining project plans. Davis was unmoved. In August he requested an

*Continued on page 18*

**“We took a lot of the dope dealers that were on the corner and trained them and put them on jobs landscaping, doing construction. We were teaching them how to be independent.”**

**Samantha Simon  
Westbrook resident**

the night, you could call your village captain, who would solve the problem or bring it straight to Coleman. She admits that at times the power went to her head. “I felt like Queen Nefertiti,” she said. But she also worked like a dog: her days ran from 7 a.m. till sometime after 9 p.m.

Architect John Johansen was one of the consultants who worked alongside Coleman, helping to train residents and draw plans for the new community. “It was very worthwhile for me,” he said. “I got enthused, infected with the whole idea that the residents could do something to actually change their lives.”

Samantha Simon, a Westbrook resident since 1987, considers Ujamaa

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## SFHA

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audit of Ujamaa's most recent contract, a one-year million-dollar grant.

Unfazed by the scrutiny, Coleman continued business as usual. Then, in October, the SFHA told her that she couldn't spend any more money until the audit was completed. She was stunned. She was already struggling to pay her consultants and keep up resident morale; a funding freeze could kill the whole program. Bypassing Davis, she went straight to HUD, charging that the SFHA did not negotiate in good faith. She said she hadn't heard any complaints about the program in the weekly meetings she had with SFHA staff. "I never did anything that they didn't instruct me to do," she insisted.

The audit, released in January 1997 by the firm of Mah and Louie, found some accounting problems: bill-payment errors, too much staff time off, and expenditures outside the scope of Ujamaa's contract. The most serious allegations dealt with an unauthorized \$5,000 loan for a resident-owned business and with two missing computers worth a total of \$2,550.

Nonetheless, the report is filled with favorable conclusions like this one: "Nothing came to our attention that caused us to believe that the organization had not complied, in all material respects, with those requirements."

But Davis had his mind made up. He sent a letter to Ujamaa's board on March 31, 1997, suspending its funds indefinitely. "I have reviewed the Mah & Louie audit," he wrote. "I was particularly struck by both the seriousness of many of the auditors' findings against Ujamaa and by Ujamaa's failure to acknowledge or accept responsibility for its operations."

Sululagi Palega, who was on the SFHA Commission throughout Ujamaa's rise and fall, defends Davis's move, arguing that the group had failed to show accountability for its project. But in our interview he admitted that he'd never seen Ujamaa's audit and didn't even realize the SFHA had a copy.

Ujamaa's landscaping consultant, Cathy Merrill, said that the program's only real problem was the SFHA. Scheduled meetings were routinely delayed for an hour or more; invoices submitted for her work "went into the black hole" for six months. Meanwhile, she said, the SFHA refused to help guide the program. "Every move [Ujamaa] made, they were slapped down without any help to really resolve or figure out constructive solutions," she said. "They were only given enough rope to hang themselves, not enough rope to perform."

## The SFHA way

On the surface the SFHA's treatment of Ujamaa is baffling. But to some extent Davis was simply following HUD's lead. Rather than address the roots of problems in public housing, Clinton's HUD began simply to weed

out residents who didn't conform to strict, often punitive new rules. HUD implemented a "one strike, you're out" policy that evicts an entire family if any member is found with illegal drugs, guns, or dogs. But where do those families go once they leave public housing? HUD doesn't care to track them.

To score points with its federal parent, the SFHA is quick to eject undesirables (79 one-strike evictions were initiated last year alone) rather than give them alternatives to crime. In 1999 just 3,000 of the 12,617 men and women living in San Francisco public housing had jobs—a staggering unemployment rate of 76 percent (compared with 6.3 percent citywide).

while keeping them on a tight leash. They can only access the money for approved expenditures and must carefully document every withdrawal. Regardless, the program is only available to residents with Section 8 housing vouchers, another form of public housing assistance. For those who live in developments like Westbrook, there is no such thing.

Ujamaa participant Tillery knows that all too well. He never got the start-up grant he was promised for his landscaping firm. "Once we got all the work done, HUD and the Housing Authority backed out," he said. "It was like a slap in the face. I was pissed, excuse my language, but I had put in five years of hard work."

now her 39-year-old body seems weighed down and tired. Her eyes switch from angry to jaded in a matter of seconds. "I'd heard so much about this lady, and when I met her I was so surprised," said Bayview activist Maurice Campbell, who met Coleman in 1998. "She had been broken."

## Playing around with public money

Barrie Cowan, Ujamaa's longtime attorney, describes Coleman as an honest woman who got caught up in a political mess. "The Housing Authority perceives themselves as very interested in managing the assets they have under their control," Cowan said.



**"Harbor Road was a dead end: you go in, but you don't come out. How dare that be a reality?"**

**Theresa Coleman  
Ujamaa founder**

GUARDIAN PHOTO BY PHYLIS CHRISTOPHER

commended that "administrative action be taken against ... the current executive officer of the San Francisco Housing Authority."

Davis hotly contested nearly every finding in the 100-page audit, and although 24 SFHA underlings were later indicted, their boss remains untouched. Last year the SFHA Commission renewed Davis's contract for two more years at a salary of \$188,000, plus as much as \$27,000 in bonuses a year. When I called Larry Bush, spokesperson for HUD's local office, he said that the audit was "still pending."

It's a disturbing contrast: SFHA staff, from Davis on down, operate with impunity while they punish residents' every mistake. Over and over, the staff emphasized accountability—but only for residents.

Looking for clues to Ujamaa's demise, I visited the SFHA's satellite office on Egbert Avenue to review all of its documents regarding the program. Thousands of pages fail to clarify exactly what Ujamaa did wrong. There's the critical audit, but there's also evidence that Ujamaa's staff didn't make a move without approval from the SFHA and Juan Monsanto, the SFHA project manager who worked with them. There are minutes from countless meetings, along with meticulously documented budgets, architectural plans, and status reports, all seemingly positive.

SFHA spokesperson Michael Roetzer instructed me not to ask Monsanto any questions in person but to fax them to Roetzer instead. I was particularly curious about when Monsanto knew that Ujamaa had shortcomings and whether he ever discussed them with the group. The response, faxed back more than a month later, said little: "I do not directly work with resident run programs," he wrote. Coleman had attended training programs and had HUD handbooks and consultants to guide her. As for the question on shortcomings, he referred me back to the audit.

Determined to meet Davis in person, I invited myself to a conference of the National Association of African Americans in Housing hosted by the SFHA at Hotel Nikko. Initially I was told that the \$200 registration fee would be waived for press, but on the morning of the conference Davis himself stopped me at the door. Somewhat agitated, he said I'd have to pay or leave. I pulled out my checkbook.

The next day and a half provided an intimate look at the agency and its director. Interestingly, the SFHA seems to want exactly the same freedom from HUD that Coleman wanted from the SFHA. In his introductory speech Mayor Brown railed against last year's critical audit, defending the SFHA. "Block grants should be free of all those regulations that come from small-minded bureaucrats," he said. "There was accountability. It just wasn't on an hour-by-hour basis or a line-by-line basis."

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Many of those residents are eager to work, but the SFHA has only one full-time staffer, Waymond Nichols, to help them find employment. In a recent report Nichols told the SFHA Commission's personnel committee, "We're doing very good. That shop's well taken care of." Since August 1999 his program, which serves only residents or former residents of developments with HOPE VI grants, has placed 131 people. Although the SFHA reports that it has placed a total of 2,715 residents in jobs or training programs over the past three years, more than half of those placements were through CalWorks, a type of government assistance not available to all residents.

The SFHA claims that resident empowerment is a major goal. To prove that, it has a Family Self Sufficiency Program, which sets aside money for residents as their incomes increase and they are able to pay more rent. It's the type of program Davis seems to love: it encourages residents to work,

Now Tillery and his son live in Valencia Gardens public housing, and he does ground maintenance part-time; he still can't get a loan to start his business.

Since 1997 Coleman has sent several letters to HUD officials in the hopes that someone would step in and refund Ujamaa, but that hasn't happened. "You don't raise millions of dollars and lift people out of poverty and then have someone come and take it all away," she said. She blames a lot of people, including Mayor Willie Brown. "We went to Willie Brown as a group, but he was so through with me," she said. "He said, 'Goddamn it, Theresa Coleman, leave that public housing alone.' But I said, 'You don't have to live there.'"

Coleman's fight didn't end with Ujamaa. Since the program's downfall, the SFHA has repeatedly tried to evict her on different charges. She beat them each time, but they've beaten her, too. She says she was a lithe 115 pounds in Ujamaa's prime but that

"They purport to be seeking to keep that money from being misspent, but it seems to be a question of who gets to misspend it."

Indeed, over the past three years, the SFHA staff has been implicated in at least 10 high-profile scandals, including a major Section 8 voucher scam and a sexual harassment suit pending against Davis.

In 1998 Davis awarded a no-bid contract worth more than \$400,000 to a Chicago consultant named Zirl Smith for an assortment of vague and unnecessary tasks (see "Living High off Public Housing," 9/15/99). That same year he proposed a \$789,000 increase in administrative salaries for the agency's staff, including his own. In March 2000 Davis was accused of improperly handling more than \$11 million while employed as chief operating officer of Cleveland's Housing Authority. In an audit of the SFHA released the same week, HUD found that the agency had misspent nearly \$800,000 of federal funds, and it rec-



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## SFHA

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Davis made the same point repeatedly, complaining about bad press and arguing that the SFHA should have "maximum flexibility" in deciding how to spend HUD funds. But Davis didn't even give his own speakers that flexibility. During all seven panel presentations he toted a wireless microphone, interjecting comments at will.

At one point I cornered him in the hallway and asked about resident participation: "Do you know Theresa Coleman? What happened to Ujamaa?"

"I believe residents should have every opportunity," he explained. "But we have a responsibility to assure that they were properly trained." He said

information Act office and requested all checks to or from Ujamaa. Somehow my request got lost in the shuffle. When last I checked, the office was still working on it. Catherine Lamberg of the HUD Troubled Agency Recovery Center (TARC) in Memphis, which oversees the SFHA, confirmed that her team was recently in San Francisco, but when I tried to ask more questions, she quickly referred me to HUD's spokesperson Donna White.

In a faxed statement, White wrote that members of the Tennessee team did come to Westbrook, but she said that the group had "no recollection" of visiting Coleman's home. "The unit at 1 Harbor Road was reviewed and it was determined it was under renovation. The members of the Memphis TARC did not visit the unit again

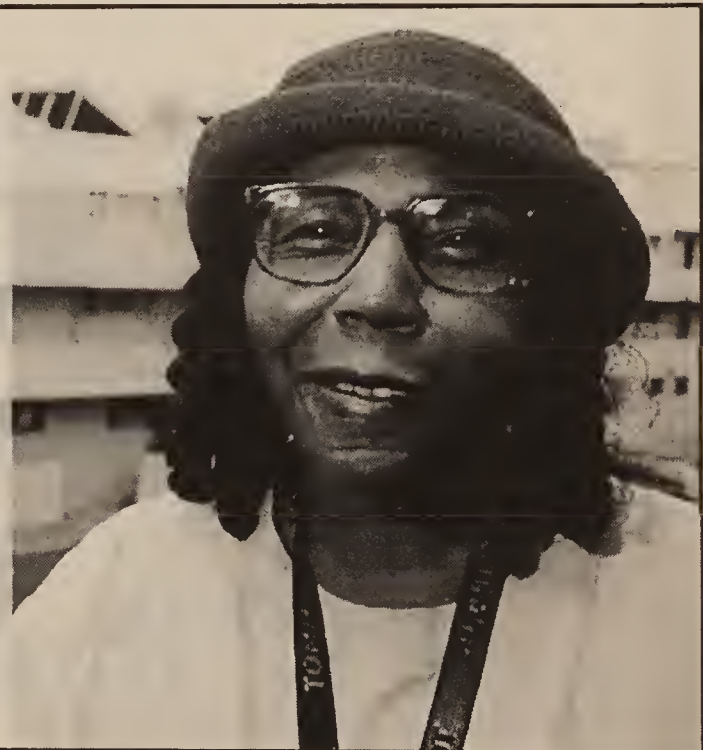
for him, they bust everything up." Like many residents I spoke with, she believes that the SFHA hires a few people in each development to give the illusion of resident input.

"If a tenants' association is abreast on the rules and regulations, that's a threat to the Housing Authority. That's the reason Theresa Coleman became such a threat," explained Malik Rahim, a former Black Panther with graying dreadlocks and a habit of ending his sentences with "ya dig?" Over coffee in the Tenderloin, Rahim recounted his bitter run-in with the SFHA. Though he was originally hired as a paid resident organizer for the Bernal Dwellings HOPE VI site, he made the mistake of openly criticizing the agency's one-dimensional approach.

In an ambitious plan called "A New

**"The Housing Authority has never wanted empowerment of residents. They voted in and out what they wanted."**

Alma Lark  
North Beach  
public housing resident



that Coleman had assumed too much power without proper oversight, and he dismissed her efforts as "soft stuff."

### Back to the missing checks

That interview turned out to be my only chance to ask Davis about the mysterious \$500,000, which he denied existed. "There's no money," he said. "I don't know what [Coleman's] talking about." Later, in a faxed statement, Roetzer wrote, "SFHA has no information on this matter." It's a vague response, especially considering the *Bay View* newspaper clipping we found in SFHA files: "S.F. Housing Authority Suspected of Diverting Ujamaa's Funds," Marie Harrison reported Dec. 12. One would think that the agency would respond to such an allegation, but so far it hasn't said a word.

Neither the SFHA nor HUD would comment on whether they are investigating the matter. In early January I wrote to HUD's Freedom of Infor-

nor did they ask any party to review old checks," she wrote.

The story doesn't add up. Why would there be any money in a Ujamaa account years after the program had been defunded? How would Coleman know so much about the HUD team's visit if she'd never met them? Coleman has her own theory about what's going on: "Somebody's out there fraudulently creating documents and using this government money. I don't know if the Housing Authority is involved, but it's coming from somewhere, and I don't want to pick up the debt. It should be on them, not me."

### Suppressing the rebellion

Coleman isn't the only public housing leader who has come to distrust the SFHA. Several other activist residents have similar stories. One explained, "Davis has got some tenant associations going, the ones who flunk for him. But the ones who don't flunk

Vision for the Bernal Community," Rahim wrote, "We are proposing that the funds through HOPE VI be used not merely to develop a product [housing] where people will live with no more job skills, no more educational or economic opportunity than previously existed, but to develop a PROCESS of education, of job training, of economic opportunity which will be ongoing."

To further his goal, Rahim started a resident-run moving company, a painting cooperative, on-site drug treatment, and an ex-offender support group — but he was quickly targeted by the SFHA. In 1995 he was accused of drug dealing. Though he was never convicted of a crime, his reputation drove him out of public housing for years. Like Theresa, he has filing cabinets full of dreams.

So does Alma Lark, a 65-year-old resident of North Beach public housing, who seems pleased to be known as a thorn in the SFHA's side. She

GUARDIAN PHOTO BY FRED VERHOEVEN



watched as Hayes Valley residents were displaced in 1997, and when she learned that HOPE VI was coming her way next, she started making noise. Working with her fellow residents and housing advocates, she drafted an "exit contract" that promised no reduction in units.

In fact, the new North Beach development is slated to include more housing than the original, but Lark never lets down her guard. "The Housing Authority has never wanted empowerment of residents. We developed a proposal to tear down and rebuild this one ourselves. They voted in and out what they wanted." She said Ronnie Davis recently offered her a job, but she politely declined. "That's their strategy: divide and conquer," she said.

Former SFHA commissioner Barbara Meskunus tried to help residents organize at the Hunter's View development. "The term 'empowerment' is a joke," she said. "It's not empowerment. It's permission by the local authorities for residents to assume the responsibilities they have a right to. I'm a firm believer that the residents could run the developments better than the Housing Authority." Meskunus, who served from 1993 to 1996, was a big supporter of Theresa Coleman. "People think that public housing houses terrible people, but that's not true; they're just managed by terrible landlords."

### The cooperative answer

Switching landlords was Ujamaa's ultimate goal. In January 1996 the group sent a letter to HUD explaining that the best way to run Westbrook was to turn it into a resident-owned cooperative. As on-site businesses grew, profits would be reinvested in the community. Ujamaa's plan was never realized, but others are following its lead.

A new group of residents and advocates called Housing Is a Human Right got a warm reception from members of the San Francisco Board of Supervisors Jan. 31. Along with a moratorium on public housing evictions and a monitoring committee to oversee the SFHA, one of its main goals is homeownership for every public housing tenant. To achieve this, the group proposes a limited-equity cooperative model, in which residents buy shares in their developments but can't sell them at a profit.

They're not alone. "I think it's shortsighted for people in San Francisco to make low-income rental property a priority," said Meskunus, who now works for a conservative think tank. "No one can afford to rent here anymore. If you join a co-op, you get to control who lives in your community, everybody knows each other, you can't be displaced."

On the other end of the political spectrum is James Tracy, a housing activist with the Coalition on Homelessness. Like Meskunus, he sees co-ops as the wave of the future. In a recent report called "The End of Spec-

ulation and the Strengthening of Community," his group writes that co-ops won't work for every development but are "the most viable option for affordable housing."

Some worry that resident ownership will be used as a pretext for eliminating public housing. Rahim bristles at this idea. "Residents over the last 30 years have suffered the hell of living in public housing," he said loudly. "They should be given the opportunity to purchase the development — they've earned it." Rahim himself lives in a co-op, a cozy development called Northridge Apartments. He makes an important point: if HUD funds were being spent wisely, we wouldn't have to choose between one generation and the next.

Raymond Brown, a retired postal manager, is president of the board of Freedom West, a 382-unit co-op in the Western Addition started in 1973. "Public housing has a negative connotation," he said. "Anybody who has any self-esteem wants to get away from that. I came from a poor family, and I've lived here for 45 years. I can't dislike the poor people because I'm poor myself. But the people in power can do a lot better than what they're doing now."

To prove his point, he gave me a tour of Freedom West. Other than by the cookie-cutter architecture, you wouldn't know it was low-income housing. The office is professional, staffed by a private management company chosen by an elected board of resident shareholders. The grounds are meticulously kept, and everywhere you look, something is being mended or improved. Unlike Westbrook, there are no teenagers hanging out in the middle of the day; the community center has 10 computers (with Internet access). The monthly "carrying charge" is far below market-rate rent: around \$400 for a one-bedroom apartment and \$500 for a two-bedroom. Although Freedom West and most co-ops charge a high deposit up front, HUD could help residents subsidize the payment, or the co-ops themselves could offer low-interest loans. Converting public housing to co-ops is catching on nationally; several developments are already in transition.

If successful, this trend could eventually lead to the dissolution of the SFHA, a fairly radical goal. But that would be all right with Coleman, who hopes that Westbrook and all developments will one day be as independent as Freedom West. Could Ujamaa ever be resurrected? It's a question she has spent four years trying to answer. "I don't have the strength to do it again," she said. "But I would help put them on the path. Everything that I produced came from the needs of the people, from the long midnight conversations, the crying together over a dead body or two. Ujamaa's just an extraction of people; it's poured off into them; they can take it and run with it. They know what to do." ♦



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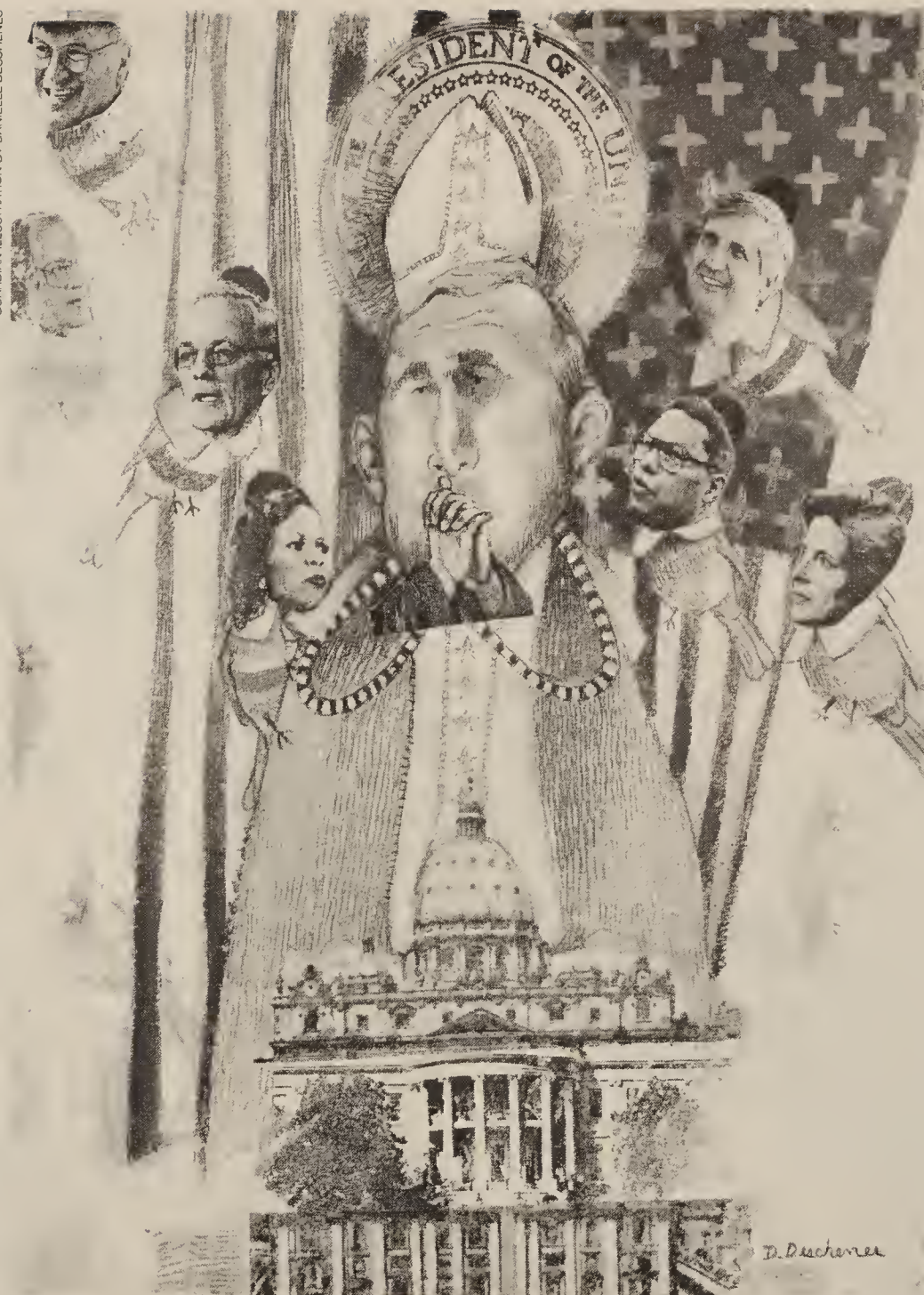
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# God is his copilot

The Bush regime and the triumph of the religious right. *By Joel Schalit*

Americans really shouldn't have been surprised by the religious themes that president-elect George "Dubya" Bush mixed into his inauguration speech. Declaring Jan. 20 to be a "National Day of Prayer," Bush sanctified his presidential swearing in as though he were an emissary dispatched directly from God. Asking Americans to "gather together in our homes and places of worship to pray alone and together and offer thanksgiving to God for all the blessings of this great and good land," Bush waxed holy. He continued, "I ask Americans to bow our heads in humility before our Heavenly Father, a God who calls us not to judge our neighbors but to

love them, to ask His guidance upon our nation and its leaders in every level of government."

Bush's gender-specific use of "Heavenly Father" and "His" were a dead giveaway that his inclusive call for prayer was disingenuous. Subsequently, our new president proceeded to demonstrate what the political end result of his demand for state-mandated piety would be. First, he called for a "Declaration of Independence for the Unborn," stating that "Declarations of independence [are] not for just the strong, the independent, or the healthy. They are for everyone, including unborn children." Then, during his first official day in office (which, not so coinci-

dentally, was the 28th anniversary of the *Roe v. Wade* decision legalizing abortion), Bush suspended \$540 million of federal funding for overseas family planning and abortion counseling services.

Of course, it's nothing new to hear a president invoking some kind of holy mandate for his presidency, particularly if he's a Republican. And funding for overseas family planning and abortion counseling services was also suspended during the 1980s, by Presidents Reagan and Bush, only to be restored by the Democrats in 1993. What distinguishes Bush's actions from those of his immediate Republican predecessors is that they revealed an agenda he kept extremely

well hidden during the election campaign: his desire to circumvent the constitution's separation of church and state.

Bush has found one way to do just that. The second religious policy announcement he made during the first week of his presidency was about his newly formed Office of Faith-Based and Community Initiatives. Its purpose is to distribute federal tax dollars to religious groups so that they can provide an array of social services now being administered by government agencies and secular nonprofit organizations. The authority of the office extends far beyond simply disbursing funds to parochial institutions, however. It is also supposed to be a corrective force within the government. The Office of Faith will be greatly assisted in removing barriers between church and state through the establishment of satellite cooperation oversight centers at the Departments of Justice, Education, Labor, Health and Human Services, and Urban Development. This will ensure that these agencies will cooperate with W.'s new activist religious branch of the White House.

According to the *Manchester Guardian's* Ed Vulliamy, \$24 billion of taxpayers' money could be transferred to religious organizations for social work over the next several years, thus putting much of the funding currently spent by state and federal welfare agencies into the hands of the churches. Anticipating potential criticism of the partisan religious nature of such an officially sanctioned handout — the bigger the faith, the more money it gets — Bush appointed John J. Dilulio Jr., a Catholic, and Stephen Goldsmith, a Jew, as the Office of Faith-Based Initiatives' directors. The idea is that their religious diversity will help this new government office make more equitable funding decisions. Unfortunately, when it comes to policy making, religious diversity is no guarantee of liberal paternalism, especially when it comes to matters of social justice.

Dilulio, for example, is a political scientist who despite identifying himself as a "moderate Democrat" has been a leading advocate of increased prison construction, not to mention his having coauthored *Body Count*, a book on the war on crime written with former education secretary and drug czar William J. Bennett. Equally disturbing is the fact that codirector Goldsmith is a former prosecutor and two-term mayor of Indianapolis, who made a point of privatizing sewage treatment when he ran the city.

Given their political track records, the diversity of faiths that these men bring to their new jobs means absolutely nothing. What counts is the kind of political prejudices they share: in this case, a profound commitment to an expansive prison-industrial complex in which traditional state functions like income redistribution are privately managed by a cultural institution historically associated with strict moral discipline and unassailable authority, the church.

Obviously, such inappropriate appointments and frightening policies are radical in their implications. With



# culture church and state

churches disbursing federal-collected tax moneys and administering back-to-work programs on behalf of the state and, conversely, with White House-appointed church advocates looking over the shoulders of federal bureaucrats to make sure that the cash flow continues, it appears as though we are witnessing the beginnings of a merger between church and state.

Anticipating the inevitability of lawsuits declaring the government's partnering with religious organizations unconstitutional, the Bush administration pushed through the appointment of the only legislator it felt could sustain such an assault: Christian Coalition poster child John Ashcroft, a former senator and governor of Missouri who also happens to be an extremely outspoken critic of abortion. Ashcroft is a fairly devout Pentecostal who is well known for supporting a variety of religious causes, from the reintroduction of prayer in public schools and the elimination of the NEA to a constitutional amendment that outlaws abortion, even in cases of rape and incest. In 1996 he authored the "charitable choice" provision tacked on to President Clinton's Welfare Reform Act, which prohibits states from discriminating against religious groups when funding social service programs. This legislation provides religious organizations with the legal right to compete for government contracts for job training programs and welfare-to-work projects.

Even though he is frequently quoted as having said, "It's against my religion to impose my religion," Ashcroft has also stated that the government's role is to legislate morality. So what's the deal? The fact is that Ashcroft has always promoted his religious beliefs in the form of legislative initiatives, irrespective of what the law prescribes. Given how hard he fought not to enforce constitutionally required voluntary desegregation in St. Louis when he was governor, it's hard to imagine that Ashcroft will honor the constitution's disestablishment clause when the Bush administration is inevitably sued for transgressing the boundaries that separate church and state. Laurie Goldstein of the *New York Times* recently quoted Ashcroft as saying that he relies "on God, Scriptures [and] faith" to interpret morality. This is exactly why Bush named Ashcroft attorney general.

What remains open to question is why on earth a pseudoreligious regime like this was ever allowed to assume power. Yes, of course one could take an idealist stance and argue that the only reason Gore lost was that Bush relied on his father's friends on the Supreme Court to help him override a loss of the popular vote. But that would be too easy. A huge percentage of Americans voted for our theocratic W., and an even greater number never disagreed with the fundamental religious message

that his administration endorses. Despite all of the technology, media resources, and education our nation possesses, most Americans see no conflict between religious faith and democracy.

In this past election, much of the blame can be laid at the feet of the Democrats for failing to offer an inclusive, secular alternative to the Christian message of the Republicans. If anything, the Democrats can be faulted for giving faith too much credit. I don't mean that more Americans might have voted Democrat if the party had been more atheist — far from it. Studies show that 92 percent of all Americans believe in God, irrespective of political affiliation, and more than 40 percent attend church services on a regular basis. Rather, what the so-called opposition party is to be blamed for is creating the impression that it has no beef with the Republican idea that all Americans support the reintegration of church and state. Former vice presidential candidate Joseph Lieberman actually said, "We need to reaffirm our faith and renew the dedication of our nation and ourselves to God and God's purposes."

Ironically, the evangelical community made itself strategically invisible during the election campaign out of fear that its extremist viewpoints might end up compromising the election prospects of a born-again fratboy aristocrat from Texas. Bush barely said a thing about abortion during the entire campaign, and the only religious utterance he made was during Iowa's Republican primaries. When asked who his favorite political philosopher was, he replied, "Jesus Christ." Granted, Bush did speak of the role faith played in his life: helping restore his marriage, curing him of alcoholism, and the like. However, he never really connected this classic "faith as therapy" shtick to the religious program that he now has in place.

And yet throughout his campaign, Bush remained in constant contact with leaders of the religious right, assembling what he called a Values Defense Team, including leaders from the Christian Coalition and the Southern Baptist Convention and Jerry Falwell, whose own voter registration campaign, People of Faith 2000, did a tremendously effective job getting out the vote for Bush. But nearly all of Bush's religious supporters adhered to a highly disciplined, low-profile ethos so that they wouldn't alienate the potential sympathies of more middle-of-the-road voters unimpressed with Gore and tired after eight years of Clinton. As Jerry Falwell said to a *New York Times* reporter, "We have a presidential candidate and we have a vice-presidential candidate, both of whom are pro-life, pro-family and pro-strong national defense. Our crowd needs to get into the battle, keep their mouths shut, and help this man win." Sure enough, they did. ❖


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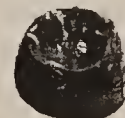
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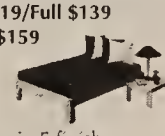
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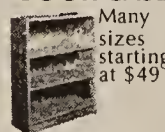
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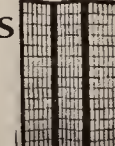
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culture

ask isadora

by isadora alman

# Is it for real?

**Q:** I saw a TV movie last night in which an actress and actor engaged in very heavy nibbling, kissing, and hugging before the story shifted to another locale. I'm sure these actors' hormones were raging full steam ahead during the "take." I don't have any qualms about what I watched, but I'm wondering, how do actors and actresses cool their raging hormones at the end of such scenes? Do they actually finish what they started off-camera or what?

**A:** What you saw were two actors with "chemistry," that is, whose connection translated electrically on-screen. Sometimes romances do begin on set. Often you read about them in gossip columns or way after the fact in movie-star tell-all biographies. Most of the time, however, what you are seeing is actors doing what they do best: acting. Think of those on-screen lovers, male and female, who eventually were revealed to be gay. Or, often these days, straight actors who play homosexuals in hot kissing scenes. If it makes you feel better to think of the two finishing their making out on-camera by staggering back to the dressing room and humping like crazed weasels, go right ahead. Screen actors are used to being the stuff of moviegoers' fantasies.

**Q:** I'm having a strange problem with my libido, I guess you could say, and I'm not sure how to get around it. My girlfriend is on birth control. Early last week, the morning after the last night we truly made love, she told me that she had forgotten to take two of her pills, but she had caught back up on them. The directions for her medication specifically say that an alternate means of birth control should be used if two or more pills are missed. I was quite concerned, but she told me it would be OK and wanted to make love (using a condom this time) right after she told me that. A few minutes after we started, I lost my erection, and I felt like I wasn't even in the mood anymore. Ever since that morning, I really haven't been in the mood at all, and I can't keep an erection for more than a few minutes. How do I fix my problem? Any help is much appreciated (especially by my girlfriend).

**A:** Your body is talking to you loud and clear. You fix your problem by paying attention to what it's saying: that to you (and your penis) an unwanted pregnancy is definitely and quite literally a downer. Let your girlfriend know that you are angry about her unreliability. (Anger is a very efficient libido killer too.) Do you want the contraception to be in your hands so that you can trust it? To be in the hands of both of you (like a diaphragm you can help her insert)? Do you want to share responsibility by using a condom as well as birth control pills? Then decide together what method(s) of birth control will work best for the two of you.

**Q:** Several months ago my husband introduced me to the pleasures of professional massage. I am not naive. I know that for him the experience ends in orgasm. I am also aware that masseuses only are employed at our spa, no men. I anticipated a nonsexual massage. However, once I relaxed, I allowed the masseuse to move from my inner thighs to my genitals, and I had the most sensational orgasm. I have since returned several times with my husband. I told my sister-in-law about my experiences; the two of us went to the masseuse together, and she had the same response. Over coffee the next week we decided we could save money if we gave massages culminating in orgasm to each other. We have found this to be a fantastic stress reducer. However, after our last meeting and massage, my sister-in-law kissed me, which we had never done before, at least not in that fashion. I would like to take this experience further, and I believe she wants to also. I am concerned that we may take things too far. Neither of us wants to hurt our husbands.

**A:** At the risk of sounding like Abby or Ann, things went too far for common sense quite some time back. Hasn't anyone in your neighborhood heard of boundaries? Spa masseuses do not regularly offer orgasms as part of their service unless it is (wink, wink) one of those kinds of massage parlors where there are periodic police busts. It is illegal. People do not exchange "stress-reducing" orgasms unless they are sexual playmates. And if they are at all sensible, family members other than husband and wife do not have sex together. Aren't family relations fraught enough without adding additional tensions? Buy yourself a personal massager — i.e., a vibrator — and avoid complications at family gatherings. ❖

Isadora Alman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum ([www.askisadora.com](http://www.askisadora.com)) or by writing to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually.

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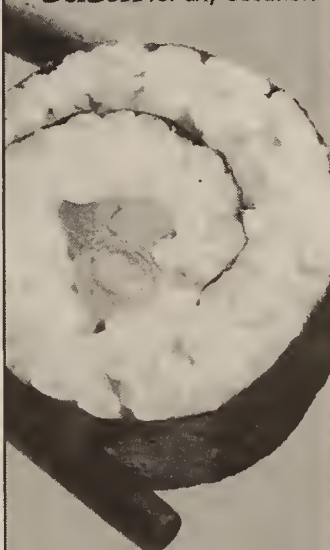
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culture

**techsploitation**  
by annalee newitz

# All the alien babies

**R**ecently Marc saw the end of the Internet. It came to him suddenly, as he sat in a small café drinking chai and contemplating his next career move: upward in engineering, possibly toward project management. And then, as he reflected with anxiety on the recent downturn in the Internet economy, he realized that the Internet might become irrelevant in his lifetime.

With paranoid clarity, he recollected articles he'd read about the new, post-Internet wireless era in *Business 2.0* and then thought — absurdly — about something he'd seen in a Whitley Strieber Presents paperback about how aliens often abduct humans to take care of human-alien hybrid babies. Apparently, these alien-humans require contact with other humans to stay healthy, so the aliens abduct humans, forcing them to hold the hybrid spawn and coo at them. Maybe it also had something to do with telepathy. He couldn't remember exactly.

Marc's company was about to have its second layoff aneurysm in as many months. This time, he was sure it was his turn to go. It wasn't that he was a poor engineer; it was just that he had only been hired about eight months ago, scooped up on a wave of V.C. that had definitely broken, crashed, whatever. Probably they'd be laying off at least 50 percent of the staff, and that meant nobody who'd been there less than a year would get to stay. Unless they were a celebrity geek, and Marc wasn't one of those.

Absentmindedly, Marc opened his ultralight and fooled around with the wireless ethernet card, looking for a local intranet where he could piggyback and log on. He found two right away. Everyone was unwired these days — you could sneak into a wireless LAN from anywhere.

He had gotten e-mail from Saki, his best friend back home in the Midwest. Saki was in fact a geek celebrity of sorts and had cashed out a big hunk of stocks back in 1999. That's how she paid for a sex reassignment operation from some of the best surgeons in the country; Saki even got a fully operational clitoris and facial-feminization surgery, extras she referred to as turbo features.

Saki was rambling about several start-ups where she might work next, and sensing Marc's probable economic doom from dire predictions posted on fuckedcompany.com, she was encouraging him to go with her. The start-ups were all in "low-rent" midwest locations like Montana, Saskatchewan, and Kansas. She'd included a URL for an article in the *Industry Standard* about the best places to grow your Internet business outside of the Silicon Valley.

"Everything's changing," Saki wrote. "Only the truly hardcore and twisted geeks are going to stay in the Valley. Plus some really stupid marketers." Now that Saki had gotten married, she was doing the suburban stay-at-home thing with her husband and his kid. She liked the sticks. But Marc wanted to stay in the Bay Area, even if the money was drying up.

Unlike the people called "dot-com yuppies" by some leftist weekly rag he'd scanned that day, Marc wasn't really doing engineering for the cash. Sure, he liked getting paid six figures, but that wasn't why he wore T-shirts with open source logos on them. He guessed that he was one of the "twisted geeks" who was going to keep on coding out here in the land where engineers roamed free.

But his vision of the end of the Internet made him realize that even if he stayed in the Valley, his knowledge set might become useless anyway. By the time he was 50, he figured, the Internet would be like radio: it would have a place, but it wouldn't exactly be a growth industry. Where were today's great radio engineers? Marconi was the name of a start-up somewhere — he'd seen the name Marconi.com around.

And there he'd be, a human stranded in a future packed with alien hybrid babies, weird humans whose technology he would barely recognize and certainly wasn't equipped to program. Imagining row upon row of gray-skinned, big-eyed geeks, illuminated by a greenish, *X-Files* glow, Marc tapped in the URL for Slashdot and thought once again about getting some sort of senior software engineering job, something that would aim his career at project management.

He hoped he wouldn't have to wear a tie. ❖

Marc wanted  
to stay  
in the Bay Area,  
even if the money  
was drying up.

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Annalee Newitz ([marconi@techsploitation.com](mailto:marconi@techsploitation.com)) is a surly media nerd who often thinks about the metaphorical meaning of alien hybrid babies. Her column also appears in *Metro*, Silicon Valley's weekly newspaper.



## culture shocked

## Bloodbath

**M**enstrual blood. I'm talking about those clumpy blobs of congealed blood that slough off the inside of your uterus, journey out from between your legs, and stain your underwear or anything else that might be in the way.

It's such an unmentionable topic that there aren't even any handy euphemisms for it. But for Vanessa Tiegs, menstrual blood isn't something to be brushed under the rug. Among other significant uses, it's a good source of paint.

I'm sitting with six other students around a makeshift altar arranged in the center of a classroom at New College of California in the Mission, in a two-hour workshop called "Spiraling Moon."

In the center of a red cloth on the floor sits a silver dragon candleholder whose tail undulates straight up into the air to hold one lit white candle. Tiegs, our beguiling, willowy teacher, explains that the dragon symbolizes "the bad mother who needs to be slayed, the hag, the witch." Can you say "menstruating woman"? Around the base of the dragon lie enigmatic tokens — a pinecone and a spiral fossil — as well as an assortment of well-worn books with titles such as *Blood, Bread and Roses: How Menstruation Created the World* and *The Wise Wound: The Myths, Realities, and Meanings of Menstruation*.

Tiegs is showing us a series of eight paintings. Each consists of a number of abstract splotches and splashes, with dribbled lines connecting the amorphous blobs. In some paintings, the blotches seem exuberant and playful, in others, stormy and fierce.

But the unifying factor is that they only use one color of paint — a dusky, rusty brownish red. Some of these blood works are framed behind glass; others are just mounted for display. I try to picture the living room, bedroom, or hallway where they might usually hang.

Tiegs explains that she painted these menstrual masterpieces at midnight by candlelight in front of her own altar at home, using a spoon or a pen or some such implement for a paintbrush. Each one represents her mood during a different menstrual cycle.

To collect her paint, she uses an ecofriendly device called the Keeper (she passes one of these rubber cups around), which is inserted in the vagina instead of a tampon to act as a receptacle for the blood. She boils the blood to sterilize it. It's such a witchy image that I'm briefly tempted to get one myself, so I can boil and bubble my own pot of bloody brew. The leftover bloody water is — Tiegs says matter-of-factly — great for watering plants, especially at the new moon and the full moon.

But the subject of our class tonight isn't 101 Fun Things to Do with Menstrual Blood. We're here to learn about how the menstrual cycle is "woman's natural tool" for everything from "deepening creativity" to "expressing novelty." Don't think of it as the Curse. How about blessing in disguise? "The menstrual cycle is an opportunity to get to know yourself better every month," Tiegs says.

The basic theory is that your cycle influences your state of mind, creativity, and possibilities throughout the month. (Some believe that men have their own cycle that involves the building up of earwax, Tiegs says, but she's not so sure about that.) Using your cycle as a guide, these changes can be charted to the waxing and waning cycles of the moon, which also influence you. Tiegs says that this outlook has become so important to her that "lunar time is my way of keeping track of time."

The overlap between the two cycles — menstrual and lunar — promises to give you insight into your life at different times of the month, insights that can mean transforming PMS into PMP (which stands for "premenstrual power," she tells us). In fact, just fathoming these cycling factors supposedly will lessen premenstrual cramps and mood swings. See, what we know as PMS is caused by the fact that "the solar plexus is open" — whatever that means. This gaping solar plexus leaves us vulnerable to taking in the negative energy around us. Just think of yourself as a premenstrual doom sponge. Premenstrual women should give themselves "more time to meditate, so you won't absorb more negativity," Tiegs says. She also recommends eating red foods during the flow.

This is all a bloody mystery to me. But one student in the class, a pagan, is way ahead of the rest of us in this embrace-your-blood thing. She mentions the red "blood beads" that she wears as a bracelet when she has her period.

My classmate has even participated in an elaborate "first blood" ceremony honoring the girlhood onset of menstruation, albeit many years after her own period started. In a kind of retroactive menarche ritual, she and a group of other women and girls did a meditation to enact a meeting between their wise woman-self and their first-blood girl-self.

At the end of the ritual, the participants formed a birth-canal tunnel with their collective bodies, and one by one, each participant walked through it with her eyes shut, while the other supplicants whispered wise-women wisdom into her ears.

My pagan classmate visualized a sacred rock in her crone-girl meditation. Later she found the stone she'd imagined. Now she marks the stone every month with her menses. It's her own bloody rite. ❖

Katharine Mieszkowski (kmad2000@hotmail.com) is a writer for Salon.com.

For more information on "Spiraling Moon" go to [www.geocities.com/spiralingmoon](http://www.geocities.com/spiralingmoon).

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## travel

by diane goldberg

# Language and blinis

**L**anguage is the world we consciously live in," Stas says. "I am skeptical of 18th-century philosophers who say that language is a lie. Our access to reality is language-dependent. Reality enters our mind via linguistic form — linguistic reality is the main reality we deal with."

Stas Slav Chernyshov is 30. His eyes are Romanov blue, the shade that seduced romantics into believing that a Polish factory worker called Anna Anderson was Anastasia. Stas has the androgynous charm of Joel Grey in *Cabaret* and the limitless patience of an excellent teacher.

The room we sit in has a mixed ambience, half kindergarten classroom and half American fantasy of a KGB interrogation room. The window overlooks the bleached sky and otherworldly half-light of a St. Petersburg winter. The forbidding square buildings, the ubiquitous snow, the utilitarian cars all seem part of a movie set in Soviet times, radically different from the excessive Parisian elegance, the Sodom and Gomorrah sex-capitalism, and the McDonald's that one might find a few minutes away by metro on Nevsky Prospect.

Last night Frank, an American expat, former U.S. Marine, and renegade missionary who teaches English at Linden and Denz language school showed me Nevsky Prospect with the assistance of Marianne, his Russian girlfriend. During our dinner of blinis she showed me a picture of herself in Siberia, her home. The streets were lined with buildings similar to those in Bath or London, perfect regency buildings — imperial and pale against a postcard blue sky. It was not my image of Siberia.

Today Stas explains that our mother tongue, our first language, influences our perceptions. If we don't live in language with our physical bodies, he adds, we do "with our consciousness. Language is the world we live in as humans. In learning a second language we have the chance to live in several worlds, more or less. Even the colors we see are mostly shades created in our brain; they are encoded before they are translated. The things that enter our minds are partly a linguistic matter; they are influenced by the structure of our language."

Like all of the classrooms at Linden and Denz, the room is warm and cozy in contrast to the vicious Russian winter. A long table takes up most of the space; it's covered with books, magazines, newspapers, and my bag. I now know the Russian words for window, table, bag, magazine, book, newspaper, and car. I have learned enough Russian to buy a diet Coke and get street directions. I am shamefully proud of myself.

Stas explains that people often regress when learning a new language. In his years as a linguistic researcher and language instructor he's determined that most people have one file in their brain labeled "mother tongue" and a second file for all subsequent languages. He recalls German students who spoke Spanish tossing Spanish sounds into Russian sentences. It clarifies why I said "mille grazi" to a mystified shop clerk and keep trying to slip Hebrew into Russian verb conjugations.

Wallowing in my regression, I am inordinately pleased when Stas says "da," indicating that I've gotten it right. And I am soothed by the womblike comfort of the school. Linden and Denz has an on-site cafeteria serving inexpensive meals, coffee, and substantial cookies for only three rubles (\$1 is around 26 rubles). The school takes care of students in other ways as well. In addition to a free walking tour, it arranges low-cost excursions to area museums and attractions.

I wish Stas would pick up on one Americanism: I'd like a gold star on my chart for finally distinguishing between the Russian words for car and man. They have similar sounds, which leads to all sorts of random theorizing.

Instead he gives me pieces of Russian culture disguised as language lessons: tiny glittering jewels illuminating an enigmatic world. Russians do not ask what your name is; they ask what you are called. During a time lost in antiquity Russians believed that revealing your real name gave people power over you. Certain Native American tribes believe the same thing. Russian scholars are re-searching the Chasia, a people who may have made the trans-Siberian trek through Alaska and become the people we know as Native Americans.

Stas is aware that Westerners believe Russians never smile. They do, he explains, but only when they are truly delighted. The Western practice of smiling when asking a stranger the time strikes many Russians as hypocritical. "A smile linguistically signifies different things in different cultures," Stas says. "Westerners are wrong to think Russians are evil because they don't smile, and Russians are wrong to think foreigners are hypocrites to smile." ❖

Diane Goldberg is our temporary Russian correspondent. This is the third of a three-part series.

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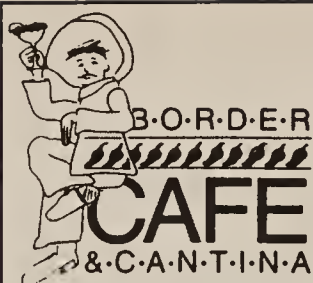


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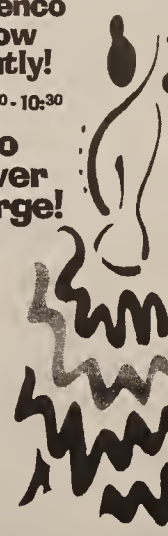
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# East to the Western Addition

By Paul Reidinger

**R**estaurants stand in relation to the spaces they occupy much as television shows do to their time slots. A great idea, badly positioned, could well flop. Everyone's after the Holy Grail, perfect placement — the equivalent, a few years back, of running right after *Seinfeld* on NBC's "Must See TV" Thursday nights.

Gino Laghi probably didn't hit quite that epic jackpot when he moved his eponymous Laghi a few years ago from its original (and quite snug) location in the far country of the Richmond District eastward to a vastly more spacious spot in the Western Addition that had briefly been the home of Nightshade. The original location after all, though remote, offered a crisp elegance amid a distinctly calm neighborhood.

The new digs, just a few blocks from the AMC Kabuki theater and the ever more southerly south edge of chic upper Fillmore, sit amid an exhilarating human maelstrom. The immediate area is residential, but the buildings are large apartment complexes inhabited by car owners, which means that parking can be even more monstrous-

ly difficult than is usually the case in this city. (Tip: try Post Street between Steiner and Scott Streets.)

The old 'hood also has gone a bit tony. It used to be that Pacific Heights ended more or less at California Street, with the stretch down to Geary Boulevard being iffy. Now it's all German cars and yuppies finishing off their days with a few sets of tennis at the lighted public courts along Geary.

All of which means that Laghi's move into the neighborhood couldn't have been more propitiously timed. Every neighborhood needs a favorite Italian restaurant — one, like Laghi, with enough space to accommodate drifters, stragglers, wanderers, and other spontaneous types; one with a big bar, and an easy-to-take north Italian menu that strongly emphasizes house-made items.

We found the human touch to be palpable, for example, in the cotechino con patate, rough, almost pâté-like disks of house-made sausage (distinctly scented with clove) arranged on a mound of equally coarse mashed potatoes (\$7.50). And, of course, in all the pastas, which seem to get a daily sauce tweaking.

If you've ever wondered about the difference between homemade egg noodles and commercially extruded macaroni (even the high-quality stuff like Barilla or Latini), Laghi's pastas will clear away the mystery. Egg-noodle pastas strike a finer balance between tender and firm, and they tend to absorb sauce more readily. Generally speaking, this is highly desirable, since it means that the pasta itself transmits flavors rather than simply carrying them.

And Laghi takes the extra step of flavoring the pastas before tossing them with sauce. Tagliatelle, for instance (wide, fettucine-like strands), was infused with orange zest before being sauced with a potent, sweet-hot blend of brandy, cilantro, red chiles, and prawns (\$15). Sage-spiked spaghetti, meanwhile, was tossed with ground venison and locally gathered chanterelle mushrooms (\$15.25) — a fabulously earthy, wintry combination one of us found to be overwhelmed by truffle oil. I liked the dish, but I could see how the combination of truffle oil and fresh pasta could be so rich as to mask everything else.

Even richer (if possible) were the chestnut gnocchi, looking like tiny wontons and bathed in an addictive, though caloric, black-truffle cream sauce (\$15.50). That dish would have done better as an appetizer — a nice counterpart to, say, Manila clams, simply steamed with white wine, garlic, and parsley (\$8.50); or fritturina mareterra, a classic dish of battered, deep-fried calamari, amended here with zucchini matchsticks (\$7.50).

A decadent opener, whether deep-fried, creamy, or something else, calls for a more graciously disciplined main dish that isn't pasta, and Laghi's got it. It's pollastro alla pietra, chicken baked under a brick (\$16.25), and with crisp skin and juicy meat, it resolves the most vexing paradox of chicken cookery. Nice chard and mashed potatoes, too, but really, if all they served you were neatly sliced legs and thighs, you would not complain.

Desserts are on the modest side: a decent apple tart (\$6); a dolcetta di fruttas, a kind of raspberry pudding under a crust (\$6); and — the big bopper — bacione, a huge sphere of walnut gelato in a chocolate cup with Nutella cream and caramel sauce dribbled on top and at the edges of the plate (\$5.50).

It's more than enough for two, especially if the two are anxious to get back to those lighted tennis courts and finish off their set. ♦

**Laghi.** 2101 Sutter, S.F. (415) 931-3774. Dinner: nightly, 5–9:30 p.m. American Express, MasterCard, Visa. Modest noise level. Wheelchair accessible.



**Folks next door:** A painting inside Laghi emphasizes the restaurant's neighborly charm, a characteristic enhanced by the easy-to-take north Italian menu.

## Without Reservations

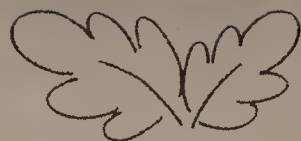
### The 100 blows, or, a tutorial

Oh what a tangled web we weave, when first we practice to ... make lists. The *San Francisco Chronicle's* recent annual roundup of the 100 best restaurants in the Bay Area seemed unremarkable to me. Mostly the usual suspects, most of which I would have (if asked) voted yes on, much like a senator voting to confirm cabinet appointees. But at least one reader, a man named Tutor, found the list expressive of "smug feelings of entitlement derived from Caucasian cultural supremacy and herd mentality." And all because the *Chron's* food editors like the dim sum at Yank Sing! Especially the avocado halves with curried chicken and Parmesan cheese crust. "Chinese food?" Tutor rather scornfully wants to know. Well, no, probably not in the purest sense, but as a rule one would not particularly care about this sort of quasi-political agitation, since good food is good food, and bangers of the purity drum in its various guises — racial, ideological, cultural, culinary — have done far less good in the world than their self-congratulatory posturing would suggest. But the slamming of Yank Sing is especially unfair, given the restaurant's intentional and open building of bridges to occidental tastes, techniques, ingredients. As we reported last fall (see "San Francisco on \$5 a Day," 11/1/00), the chefs at Yank Sing make a point of eating at Western-style restaurants, to see what's what and what might be incorporated into their own menu. It's called cross-pollination, and it can result in such dishes as avocados stuffed with curried chicken and crusted with Parmesan being served at Chinese restaurants that, like Yank Sing, aren't satisfied with the status quo or with being pure at the cost of being fresh and alive and innovative. No Chinese restaurant here could ever be truly Chinese, anyway, since this isn't China. Our polyglot city is full of people of different backgrounds who bring a wide variety of experience and expectations to the dinner table, whether in a Chinese or Italian or Mexican or Californian or any other kind of restaurant. To imply that there is something wrong with liking Yank Sing-style hybrid dishes, or with the restaurant's serving them, or with the food media's taking favorable notice of the fact that they exist, is simply unjust.

You say potato ... : Ten Speed Press, in Berkeley, has just brought out *New York Times* food critic Florence Fabricant's *The Great Potato Book* (\$15.95), which contains — naturally — a recipe for "perfect" french fries. The secrets? Use Bintje or Maris Piper potatoes (both beloved of the Belgians, master french-fryers). Soak the cut potatoes in cold water. Fry them once for five or six minutes, until they just start to turn gold. Let them rest for at least 20 minutes. Then give them one last turn in 375-degree oil. And dust them with salt.

Paul Reidinger  
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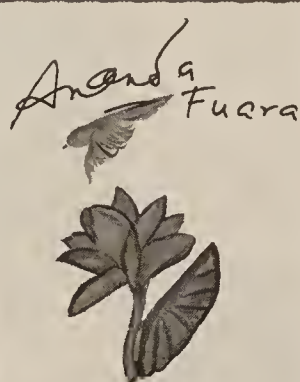
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by dan leone

# Channeling

**M**an, TV's a funny thing. Or maybe it's me. I'm one of those people ... if it's on, I'm watching. Even across a room full of other interesting stuff, such as dinner, or strippers, or, in one memorable case, both, my eyes'll lock onto the little television screen in the corner, in the kitchen, behind the piano. It doesn't matter what's on — an infomercial for the new, improved George Foreman grill, *MASH*, security surveillance — I'm a glued, drooling idiot. Which sucks. You know the guy at the football game with the little battery-operated TV in his lap, watching the same game he's at on TV? Well, that's not me. I'm the one in the row behind him, watching over his shoulder, drooling into his hood.

At home I don't put it on, except for the Indians or Niners, maybe an occasional movie. Which ... maybe it's part of the problem, this non-watching. I grew up not watching television, not knowing what everyone was talking about the next day at school. My mom thought TV was the root of all evil. I disagree. I think it's the root of most evil. (Some of the blame has to go to Steinbrenner.) Still, I wish I'd've watched more of it during my formative years, so maybe I'd be able to ignore it now, like everyone else.

Take *Crawdad*, who can sleep to TV (if you let her). In the house in Louisiana where she grew up, there's a TV in almost every room, including the kitchen and the bathroom. In Ohio, meanwhile, we had exactly one television, and it went on exactly once a week, for *Get Smart*. Cut to 30 years later, me and *Crawdad* sitting side by side at the five-seat counter of a colorfully cool little hole-in-the-wall ma-and-pa three-table Japanese place, *Daly City*. Who's soaking in the sizzle, the sushi, the aerobics of the chef, the aesthetical aesthetics of the food in front of her ... and who's getting a stiff neck from being twistingly glued to the little TV next to the drinks cooler?

Damn! At least what was on was food, some kind of a Japanese cooking channel. Or eating channel, since the emphasis seemed to be more on the appreciation of the food than the preparation of it. Fine by me. But there's something goofy about watching food on TV at a restaurant. It's like watching a football game at a football game. It's goofy, but what are you going to do, if you're me? It's on. You're gone. End of story.

Beginning of review: Tani's is the name of the place, and it's on the outskirts of the Westlake shopping center, right across the street almost from Joe's of Westlake. I found out about Tani's from a reader who wrote me after I wrote about *Musashi*, the fried chicken soup place in Berkeley. Karaage they call it, Japanese-style fried chicken, and this guy was guessing that Tani's was better than *Musashi's*. And maybe he was right — the karaage was great — but they didn't serve it in soup, and once you've had karaage soup, just plain karaage kind of ... well, it was great, but it wasn't *fried chicken soup*. If you catch my meaning.

I'm sure they would put it in soup for you. They have soup, and they seem like real nice folks, ma and pa Tani, but I was too dumb to ask, or too dumbstuck to the tube. Next time. Next time.

Anyway, as I was saying, as I said, the karaage was great. For \$5.75 they give you a pretty good pile of chickens, not legs and thighs and wings and such, like I like my chickens, but boneless breaded meat pieces, deep-fried to a deep brown color, maybe a little crispier-crusted than you're used to, but still with plenty of juices flowing inside (in lieu of soup flowing around outside).

You got your lemon wedges, and I suggest you use them. You also have a little bowl of rice and a small plop of iceberg salad, which I don't suggest you use, because the ginger dressing's not that great, and anyway there might be mayonnaise spilling over from the adjacent plop of surprise potato salad.

Potato salad?

Don't ask me. I didn't ask for it.

As for the sushi, which was what else we ordered, the only kinds we tried were tuna, nigiri style (\$2.75), and yellowtail in a roll with green onions (\$2.95). I liked them both. *Crawdad* didn't. She said the fish didn't taste very fresh. I thought it did.

Which goes to show you ... different strokes, and whatnot. Or maybe we're just an odd couple. Until next week — cheers!

[laugh track] ❖

**Tani's.** 32 Parkplace Dr., Daly City. (650) 992-1701. Mon.-Tues., Thurs.-Sat., 11:45 a.m.-9:45 p.m.; Sun. 2-9 p.m. Takeout available. Credit cards not accepted. Wheelchair accessible.

Dan Leone is the author of *Eat This*, San Francisco (*Sasquatch Books*), a collection of *Cheap Eats* restaurant reviews, and *The Meaning of Lunch* (*Mammoth Books*). You can find short stories by Leone each week in *Looseleaf*, on [sfbg.com](http://sfbg.com). New installments go up every Thursday at [www.sfbg.com/looseleaf/index.html](http://www.sfbg.com/looseleaf/index.html).



# Small is beautiful

Soon after we were seated at one of the novel resin-topped tables at Grasshopper, Oakland's new tapas hot spot, and just as I was shaping myself to the curves of the attractive slatted banquette, I said, "Well, Robin, I guess we're not in Florida anymore." We had just returned from a section of "the dangling chad state" where Social Security and early bird specials are eternally burning issues of the day, and where folks certainly live by a different philosophy of eating from that underlying the dining experience at Grasshopper.

Take the serving sizes. Almost any restaurant meal in Punta Gorda — a south-west Florida community ranking high, on annual U.S. surveys, in number of meals eaten out — reinforces the notion that Americans put too much on their plates. Grasshopper, on the other hand, capitalizes on the Bay Area's growing "small plate" trend by parceling out one square meal among many little dishes, so that you can congratulate yourself on your self-restraint even as one "reasonable" serving leads to another and another and another.

Then there's the matter of prices. Ten of us consumed giant breakfasts at Elena's in Punta Gorda for a grand total of 40 bucks. I'd wager only a particularly penurious couple can get out the door at Grasshopper for less than \$50. The question is, who'd want to? Anyone with the means, a taste for inventive pan-Asian (mostly Japanese-inspired) dishes, and a predilection for hip, lively environments (open kitchen, curved bar, lots of bold colorful artwork) will find their time and money well spent at Grasshopper.

This two-month-old addition to the northernmost commercial block in Rockridge moved to the top of my review list when KPFA-FM personalities Betty Beasley and Lutina muttered something about having enjoyed "the best food in a very long time." Their word is as good as gold, and whatever class prejudice I might have trundled along with me through the tall, custom-built door into the superdesigned, high-ceilinged space dissipated straight away in a glow of aesthetic pleasure, a sense of well-being (every server we've encountered has been friendly, knowledgeable, unpretentious, and efficient), and gustatory satisfaction.

Our first jaunt through the occasionally changing menu (overseen by co-owner Donald Dellis, who arrived by way of Cafe Rouge) got off to a rousing start with tiny dishes of fried and seasoned cashews (\$1.25) and house-made pickles (\$2). The slightly sweet nuts won't erase our memory of the incredible pan-fried cashews, onions, and chiles we had in northwest Thailand, but they're nonetheless addictive, as are the pickled cauliflower, red onions, and baby turnips. Moving on to the uncommonly rich and slightly sour miso soup with wrinkly tofu dumplings (\$5.50), we immediately grasped why people like Betty are declaring it the best ever. We chose two items each from the "small plates" and "grill" sections. The texture and flavor of five seared scallops (\$7) inspired swoons, although the accompanying scallion pancake was a tad greasy from the basil oil. A stack of lightly battered and fried calamari (\$5.75) approached perfection despite the timid nature of the accompanying lime sambal. Two skewers of exquisite grilled escolar, a sturdy whitefish (\$6.75), came with a much more memorable ponzu (soy) dipping sauce, and three skewers of Japanese eggplant (\$4.25) gained savory richness from a generously lathered black bean sauce.

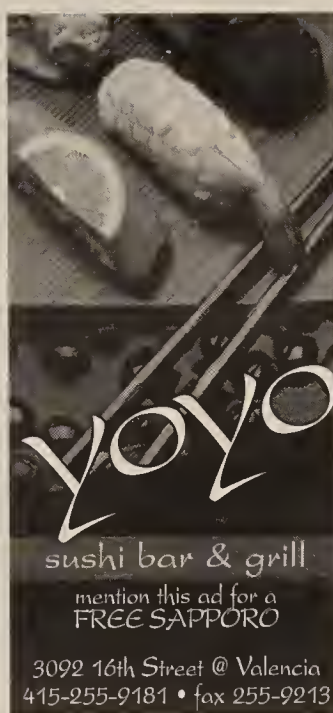
"If I could, I'd come here every day for lunch and have the miso soup and soba noodle salad," Betty said at a second dinner, when she and Lutina joined Robin and me. No argument here. I could forego the crisp shredded green papaya salad (\$5.25) for those soba noodles (\$5.75), which boast the musty flavor of oyster mushrooms and crispy accents from fried mushroom shavings. But I might always have to order the plump, crusty salmon and cod croquettes with curry aoli (\$6.25) and the meaty 12-spice (but far from fiery) pork ribs (\$5.50) as well.

I could also see dropping in for a light bite and a five-ounce glass (\$4.50 to \$11) or 10-ounce flask (\$9 to \$22) of sake. Co-owner Frank Fretis has selected and annotated 14 (mostly cold) intriguing varieties. A special Junmai sake flight (\$7.50) gives you the chance to compare the flavors of three two-ounce pours; on our visits they were Zen Tokubetsu Junmaishu, Masumi Okuden Kantsukuri, and Shirawago Sasanigori (unfiltered). (There's a judiciously chosen wine list and several beers on tap and by the bottle, too.)

But it would be a crime to leave without indulging in the rooibos crème brûlée (\$5.25), the no-brainer must-have among desserts that include green tea parfait with Satsuma oranges and azuki (\$5.25), mango sticky rice (\$4.50), and a plate of excellent cookies (\$3.50): creamy beneath the crackling torched top, it gets an extra punch of vanilla flavor from the rooibos (a South African shrub), which also makes amazing tea, iced (\$2) or hot (\$2.50).

So you've got some soup and salad here, a few plates of fish and ribs there; throw in some dessert, and suddenly we're talking real food. Sure, we're talking real money, too. But some of us just aren't ready to move to Florida. ❖

**Grasshopper.** 6317 College, Oakl. (510) 595-3559. Tues.-Sun., 11:30 a.m.-3 p.m., 5-10:30 p.m. American Express, MasterCard, Visa. Wheelchair accessible.



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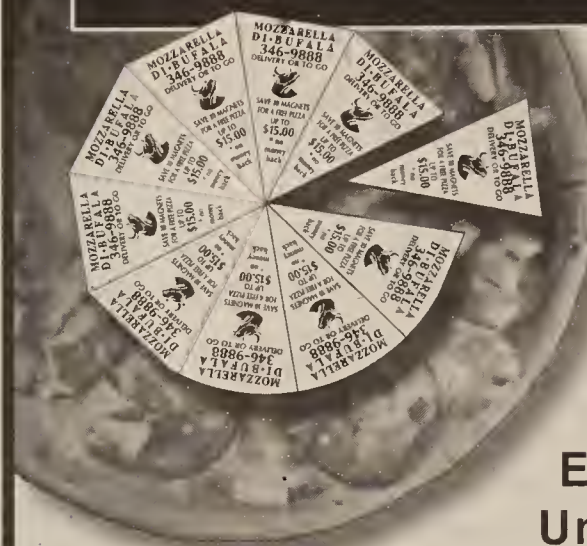
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# Eat here now

The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

**The skinny** Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

**Deciphering the codes** Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

**Price range**  
 € less than \$7 per entrée  
 \$ \$7–\$12  
 \$\$ \$13–\$20  
 \$\$\$ more than \$20

## Critic's choice

**Cafe J** keeps a low decorative profile, but the Basque dishes really rock. The pariatia — a reinterpretation of seafood paella, seasoned with ginger and cilantro — is one of the best restaurant dishes you're likely to eat in this town. And the Basque-style mussels aren't far behind. (P.R., 11/00) 1708 Church (at 29th St.), S.F. 970-1095. French/Basque, D, \$\$, MC/V.

## Recently reviewed

**Le Jardin** feels a bit like a second-story beer hall, but the chef is a Slanted Door alum, and his Vietnamese food shows promising glints of that experience. The dining room can be a bit drafty but does afford good views of the still-seedy Polk Street scene. (P.R., 1/01) 1160 Polk (at Sutter), S.F. 885-1378. Vietnamese, L/D, \$, AE/MC/V.

**Scenic India** will slake your craving for south Asian food with fine tandoori items, strong variations on tikki masala, and plenty of tasty vegetable dishes. If only Mom's had been so good. (P.R., 1/01) 532 Valencia (at 16th St.), S.F. 621-7226. Indian, D, \$, AE/DC/DISC/MC/V.

**Wasabi and Ginger** looks to become a popular — and long-running — neighborhood spot. The sushi is first rate, but the great stuff on the menu is cooked: buttery-tender beef short ribs and a seafood-miso soup served in a teapot. (P.R., 1/01) 2299 Van Ness (at Vallejo), S.F. 345-1368. Japanese, L/D, \$, MC/V.

## On the cheap: burritos

**Pancho Villa** The best word for this 16th Street taqueria is *big*, from the large space to the jumbo-size burritos to the grand dinner plates of grilled shrimp. The only small thing is the price. (Staff) 3071 16th St. (at Valencia), S.F. 864-8840. Mexican, BR/L/D, €.

**Taqueria Can-Cun** serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), S.F. 252-9560; 1003 Market (at Sixth St.), S.F. 864-6773. Mexican, L/D, €.

**Tlaloc** rises like a multistory loft on its Financial District lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipián burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, €, AE/MC/V.

## Downtown, Embarcadero

**Anjou** is the other restaurant on Campton Place — a lovely little warren of brick and brass serving an unpretentious, and sometimes inventive, French bistro menu. (P.R., 11/98) 44 Campton Place (at Stockton), S.F. 392-5373. French, L/D, \$\$, AE/DC/DISC/MC/V.

**B44** brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod–studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, \$\$, AE/MC/V.

**Bix** radiates an unmistakable aura of American power and luxury, Jazz Age style. The food is simply splendid, from such traditional dishes as chicken hash to California-cuisine items such as crispy fillet of King salmon on a bed of heirloom cherry tomatoes and lemon crème fraîche. (P.R., 8/99) 56 Gold (at Sansome), S.F. 433-6300. American, L/D, \$\$\$, AE/DC/DISC/MC/V.

**Chaya Brasserie** brings a taste of L.A.'s preen-and-be-seen culture to the waterfront. The Japanese-influenced French food is mostly French, and very expensive, while a handsome sushi bar tucked into a far corner offers great stuff at good value. (P.R., 4/00) 132 the Embarcadero (at Mission), S.F. 777-8688. Fusion, D, \$\$\$, AE/DC/MC/V.

**Cosmopolitan Cafe** is certainly cosmopolitan but hardly a cafe. Its high arched ceiling and abundance of rich wood paneling make it seem like a huge Pullman car. The New American menu emphasizes heartiness, from a huge juicy pork chop with spätzle and roasted zinfandel onions to strips of rainbow trout served on a very substantial rock shrimp hash. A mixed-berry shortcake is a fine twist on an old dessert standard. (P.R., 9/00) 121 Spear (at Howard), S.F. 543-4001. American, L/D, \$\$, AE/DC/MC/V.

**Elisabeth Daniel** combines, like a Swiss watch, elegance, precision, and beauty, and the result is one of the best restaurants in the city. The food is haute but limber French, the interior design gracefully muted, the service of the highest order. Extremely pricey. (P.R., 3/00) 550 Washington (at Montgomery), S.F. 397-6129. French, L/D, \$\$\$, AE/MC/V.

**Fifth Floor** returns George Morrone to the city's restaurant scene in high style — literally. The restaurant, on the fifth floor of the Palomar Hotel, feels plushly art deco. The food hovers somewhere between hearty and lavish, ranging from roasted baby chicken with bay and fingerling potatoes to poached Maine lobster with white cream and vermouth essence. (P.R., 10/99) 12 Fourth St. (at Market), S.F. 348-1555. California, D, \$\$\$, AE/MC/V.

**First Crush** goes the average wine bar one better: it's also got an excellent full-service restaurant in the basement — a stylish grotto done up in hues of grape and sun. The food marches from the kitchen like a well-trained brass band; the flavors are big and direct, to match all those California wines. (P.R., 4/99) 101 Cyril Magnin (at Ellis), S.F. 982-7874. California, D, \$\$, AE/DISC/MC/V.

**Kokkari** is an upscale but authentic taverna — beamed ceilings, blazing fireplace, and that famously gesticulative Greek hospitality. Chef Jean Alberti's food alternates smoothly between classic dishes and California-Hellenic turns, such as grilled tuna with oregano pesto. (P.R., 5/99) 200 Jackson (at Front), S.F.

981-0983. Greek, L/D, \$\$\$, AE/DC/MC/V.

**Kyo-Ya** may not be the best Japanese restaurant in the city, but it's certainly one of them. Elegantly padded surroundings, sublime sushi, and a wide selection of cooked dishes attract an international mercantile class. Lovely all the same. Expensive too. (P.R., 11/99) 2 New Montgomery (at Market), S.F. 512-1111. Japanese, L/D, \$\$\$, AE/MC/V.

**MoMo's San Francisco Grill** The new American food at MoMo's is surprisingly excellent (if it's been a while since you've had macaroni and cheese, have it here, with cubes of Black Forest ham), and the interior decoration is opulent, with prairie-style furniture, wood trim, dark-green carpeting, and dimpled leather upholstery on the banquettes. (P.R., 11/98) 760 Second St. (at King), S.F. 227-8660. American, BR/L/D, \$\$, AE/MC/V.

**Paragon** has left behind its sports-bar, fratty Marina incarnation to become, near the Giants' new ballpark, a stylish haven of gastro-nomic Americana. The food ranges from burgers to foie gras, touching lots of points in between. Something for everyone in a strikingly vertical space. (P.R., 5/00) 701 Second St. (at King), S.F. 537-9020. American, L/D, \$\$, MC/V.

**Pastis** Gerald Hirigoyen's restaurant near Levi Strauss Plaza has the goofy charm of a modern art museum but, as at Fringale, his other spot, the menu gives light-handed refinement to the lusty dishes of *la France profonde*. Hirigoyen, who's from Bayonne, in the French Basque country, also favors the occasional Basque touch, such as stuffed piquillo peppers. (P.R., 4/99) 1015 Battery (at Green), S.F. 391-2555. French, L/D, \$\$, AE/MC/V.

**Ponzu** opened early in 2000 but is likely to be remembered as one of the year's best new restaurants. Its menu ranges across south Asia with stylish agility — tangy Vietnamese carpaccio, Mongolian lamb loin, cilantro-charged monster noodles — at strikingly reasonable prices. The décor manages to be warm, bright, and modern without going over the top. (P.R., 2/00) 401 Taylor (at O'Farrell), S.F. 775-7979. Asian, B/D, \$\$, MC/V.

**Postrio** Wolfgang Puck's venerable outpost in the city still sparkles. Despite the drama of the setting, the food receives loving attention. Like an opera singer, the kitchen hits notes low and high with equal aplomb. Arty desserts. (P.R., 3/99) 545 Post (at Mason), S.F. 776-7825. California, B/BR/L/D, \$\$\$, AE/DC/MC/V.

**Tadich Grill** is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/MC/V.

**Town's End** enjoys a reputation for a fabulous weekend brunch (getting in can be a trick), but the restaurant serves a polished California menu at dinner, too, when getting a table is a lot easier. The best items are seasonal, of course, such as a late-summer salad of heirloom tomatoes, and the kitchen handles fish with real flair. (P.R., 11/98) 2 Townsend (at Embarcadero), S.F. 512-0749. California, B/BR/L/D, \$\$, AE/DC/MC/V.

**Tu Lan** has few luxuries except the food, which is a luxury to the wealthiest palate. Raw foods converge in salads and stir-fries that'll leave you wondering why your own cooking doesn't look as easy and taste as good. (Staff) 8 Sixth St. (at Market), S.F. 626-0927. Vietnamese, L/D, €.

**Waterfront** The Bay Bridge views from the upstairs dining room are serene. Don't be intimidated by the overelaborate menu: everything is magnificent. (P.R., 12/98) Pier 7 (Embarcadero at Broadway), S.F. 391-2696. California, BR/L/D, \$\$\$, AE/DC/DISC/MC/V.

## North Beach, Chinatown

**Black Cat** has been reborn as a kind of French bistro, consecrated to the beat poets.

Service and food are uneven, but the best dishes — flash-fried artichokes and chick-peas; pommes frites; seared sea bass with artichoke puree — are exceptional. (P.R., 1/01) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, \$\$, AE/DC/MC/V.

**Da Flora** advertises Venetian specialties, but you won't find much in the way of seafood or risotto here. The pastas are tours de force of balance and composition, while notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (P.R., 4/99) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, \$\$, MC/V.

**Dalla Torre** Tucked away on the northeast slope of Telegraph Hill, this is one of the most inaccessible restaurants in the city. The multilevel dining room — a cross between an Italian country inn and a Frank Lloyd Wright house — offers memorable bay views, but the pricey food is erratic. (P.R., 4/99) 1349 Montgomery (at Union), S.F. 296-1111. Italian, D, \$\$\$, AE/DC/DISC/MC/V.

**Enrico's Sidewalk Cafe** remains a classic seen-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (S.R., 5/98) 504 Broadway (at Kearny), S.F. 982-6223. Italian, L/D, \$\$, AE/DC/DISC/MC/V.

**House of Nanking** never fails to garner raves from restaurant reviewers and *Bay Guardian* readers alike. Chinatown ambience, great food, good prices. (Best Of's, 1994) 919 Kearny (at Columbus), S.F. 421-1429. Chinese, L/D, €.

**Maykadeh Persian Cuisine** is a great date restaurant, classy but not too pricey, and there are lots of veggie options both for appetizers and entrées. Khorshid bademjan was a delectable, deep-red stew of tomato and eggplant with a rich, sweet, almost chocolate undertone. (E.S., 2/97) 470 Green (at Grant), S.F. 362-8286. Persian, L/D, \$, MC/V.

**Michelangelo Cafe** There's always a line outside this quintessential North Beach restaurant, but it's well worth the sidewalk time for Michelangelo's excellent Italian, served in a bustling, family-style atmosphere. The seafood dishes are recommended; approach the postprandial Gummy Bears at your own risk. (Staff) 597 Columbus (at Union), S.F. 986-4058. Italian, D, \$.

**Moose's** is famous for the Mooseburger — an estimable patty of ground beef with fine fries — but the rest of the menu is comfortably sophisticated, with touches from all around the Mediterranean. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V.

**Zax** belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. From a goat-cheese soufflé with apple-fennel slaw to braised lamb shank with pancetta-scented white beans, the food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

## SoMa

**Asiasf Priscilla**, *Queen of the Desert* meets Asian-influenced tapas at this amusingly surreal lounge. The inexpensive fusion food comes and goes (best bets: beef burger, spicy minced chicken), but the drag-queen burlesque spectacle draws a varied audience that's a show in itself. (P.R., 9/98) 201 Ninth St. (at Howard), S.F. 255-2742. Fusion, D, \$, AE/DC/DISC/MC/V.

**Azie** Chef Jody Denton's menu is spit-and-polish, from a dazzling plate of nine bites (including a fabulous crab pot de crème) to such miraculous sauces as the tangerine-curry number that accompanies a battered whole Thai snapper. (P.R., 1/00) 826 Folsom (at Fourth St.), S.F. 538-0918. Fusion, D, \$\$\$, AE/DC/MC/V.

**Bacar** means "wine goblet," and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. Spacious, soaring, comfortable: a player from the start. (P.R., 1/01) 448 Brannan (at Fourth), S.F. 904-4100. American, D, \$\$, AE/MC/V.

**Basil** A serene, upscale oasis amid the indus-

trial supply warehouses, Basil offers California-influenced Thai cuisine that's lively and creative. (S.R., 3/95) 1175 Folsom (at Eighth St.), S.F. 552-8999. Thai, L/D, \$, AE/MC/V. **Basque** deals out an extensive tapas menu in handsome bistro surroundings. The food is pan-Spanish, from piquillo peppers stuffed with crab and salt cod to paella Valenciana, and though not every dish works, most do. (P.R., 1/01) 398 Seventh St. (at Harrison), S.F. 581-0550. Spanish/Basque, BR/L/D, \$, AE/MC/D.

**Big Nate's Barbecue** is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D, \$, MC/V.

**Bizou** Chef-owner Loretta Keller's Provençal-influenced menu is big on flavor, from a pissaladière-like flat bread topped with caramelized onions, cheese, and olives to grilled duck breast with slices of roasted peach. This restaurant is sure of itself; there is no overreaching. (P.R., 9/99) 598 Fourth St. (at Brannan), S.F. 543-2222. California, L/D, \$\$\$, AE/MC/V.

**Enzo's** is worth finding, not just for the credible tiramisu (enhanced with raspberries) but also for the rest of the predictably zesty menu and the eminently fair prices. (P.R., 9/98) 510 Brannan (at Fourth St.), S.F. 974-3696. Italian, L/D, \$, AE/MC/V.

**Left Coast Cafe** brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R., 10/00) 999 Brannan (at 9th), S.F. 522-0232. California, B/L, €, cash only.

**Lulu** defines the modern California restaurant. Many dishes acquire a heart-swelling smokiness from the oven — a plate of portobello mushrooms, say, with soft polenta and mascarpone butter. (P.R., 7/99) 816 Folsom (at Fourth St.), S.F. 495-5775. Mediterranean, L/D, \$\$\$, AE/MC/V.

**Maya** is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable tastes here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkin-seed and tamarind. (P.R., 5/99) 303 Second St. (at Folsom), S.F. 543-6709. Mexican, L/D, \$\$\$, AE/DC/DISC/MC/V.

**Sushi Groove South** continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly stylish fusion dishes — is spectacular. The setting — a candlelit grotto abrim with black-dyed wood — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, L/D, \$, AE/DC/MC/V.

## Nob Hill, Russian Hill

**Antica Trattoria** Standouts on the small, seasonal menu include fennel salad with blood oranges, pappardelle with asparagus, and grilled lamb with caponata. Fluffy, sweet, and undemanding, the coppa Antica, tiramisu, and warm ricotta pudding are the angora sweaters of the desert world. (S.R., 4/97) 2400 Polk (at Union), S.F. 928-5797. Italian, D, \$\$, DC/ AE/MC/V.

**Crustacean** is famous for its roast Dungeness crab, but the truly addictive item on the menu here is the plate of demure-looking garlic noodles. The rest of the "Euro/Asian" menu is refreshingly Asian in emphasis. (P.R., 2/99) 1475 Polk (at California), S.F. 776-2722. Fusion, L/D, \$\$, AE/MC/V.

**Yabbies Coastal Kitchen** There's lots to shuck and swallow at the raw bar, but don't miss tropical seafood cocktails (like the crab with mango and lemongrass) piled glamorously into martini glasses. Splendid porcini-seared sea bass, grilled sailfish, and scallops with truffled mushroom salad. Save room for the hot fudge sundae. (S.R., 3/97) 2237 Polk (at Green), S.F. 474-4088. California, D, \$\$, MC/V.

**Zarzuella's** rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

## Civic Center, Tenderloin

**Ananda Fuara** serves a distinctly Indian-influenced vegetarian menu in the sort of

*Continued on page 36*





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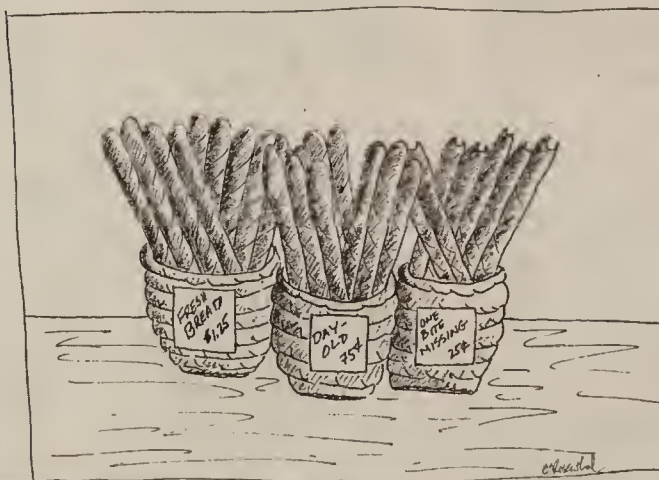
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## dine listings

### The Groaning Board



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### Eat Here Now

From page 35

calm surroundings that are increasingly the exception to the rule. Service is friendly and swift, prices low, and you can get dal with practically everything. (P.R., 2/00) 1298 Market (at Ninth St.), S.F. 621-1994. Vegetarian, L/D, \$, cash only.

**Canto do Brasil** The draw here is lusty yeoman cooking, Brazilian style, at beguilingly low prices. The tropically cerulean interior design, with fat comfy chairs, ceiling fans, and lots of plants enhances the illusion of sitting at a beach café. (P.R., 10/98) 41 Franklin (at Oak), S.F. 626-8727. Brazilian, L/D, \$, MC/V.

**Cordon Bleu** has huge portions, tiny prices, and a hoppin' location right next to the Lumiere Theatre. The special here is five-spice roasted chicken, half a bird for \$5.15 with country cabbage salad and a big mountain of meat sauce-smothered rice. (D.L., 4/97) 1574 California (at Polk), S.F. 673-5637. Vietnamese, L/D, \$.

**Indigo** serves up good California cuisine in a pleasantly stylish setting. A great presymphony choice. (S.R., 8/97) 687 McAllister (at Gough), S.F. 673-9353. California, D, \$\$, AE/MC/V.

**Jardinière** combines an aggressively elegant Pat Kuleto design with the calm confidence of Traci des Jardins's cooking. The best dishes — foie gras with pear gastrique and brioche, a dessert of mascarpone-stuffed crepes and sliced plums sautéed in muscat — are unforgettable. (P.R., 11/98) 300 Grove (at Franklin), S.F. 861-5555. California, D, \$\$\$, AE/DC/DISC/MC/V.

**Millennium** Finally, a restaurant where you can toast your vegan friends in style. Phyllo purses stuffed with wild mushrooms and tofu ricotta and silky chocolate midnight cake are just a few of the organic, low-fat, and animal-free treats that will please both veggie and omnivores alike. (Staff) 246 McAllister (at Larkin), S.F. 487-9800. Vegetarian, D, \$\$, DC/MC/V.

**paul K** offers an eastern Mediterranean menu as good as any in town, at notably uninflated prices. The mountain flat bread alone (along with two kinds of hummus) is worth a visit, but the menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

**Tavern on the Tenderloin** gives students at the California Culinary Academy a chance to serve real, paying customers, and for the most part they're up to the challenge. The lunch deal (\$10.95 for three courses) is a good one, and the kitchen handles the more difficult cases, such as fish, with considerable skill and some art. Service can be erratic. (P.R., 7/99) 635 Polk (at Turk), S.F. California, L/D, \$, AE/MC/V.

### Hayes Valley

**Arlequin** offers light Provençal and Mediterranean food for takeout, but the best place

to take your stuff is to the sunny, tranquil garden in the rear. There's a nice version of croque monsieur, irresistible fried chickpeas, and, for oenophiles, an adjoining wine shop, Amphora. (P.R., 3/00) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, \$, MC/V.

**Carta Restaurant and Bar** The U.N. of restaurants — a different ethnic or regional menu every month — recently added the adjoining storefront space and is now twice as lovable. The three-course lunch deal is one of the best ones going. (P.R., 4/99) 1760 Market (at Octavia), S.F. 863-3516. World, L/D, \$\$, AE/DC/DISC/MC/V.

**Destino** reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. Campy desserts include an irresistible, bûche-de-Noël-like "Latino lover." (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$\$, MC/V.

**Hayes Street Grill** still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (P.R., 4/99) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

**Suppenküche** has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, \$, AE/MC/V.

**Terra Brasilis Bistro** The Brazilian menu ranges from such traditional items as feijoada (the black-bean stew) to tuna loin, skewered on a sugar cane, then grilled. The restaurant's city-slick design is a warm, welcoming assemblage of exposed brick, honey-colored wood, and plate glass. (P.R., 1/00) 602 Hayes (at Laguna), S.F. 241-1900. Brazilian, BR/D, \$\$, AE/CB/DISC/MC/TM/V.

**Zuni** The old standbys are reliable, though the famous burger could do with a bit less focaccia, and the oddly greasy Caesar salad is far from the best in town. The best dishes are Italian in their simplicity and pureness. (P.R., 7/99) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

### Castro, Noe Valley, Glen Park

**Alfice's** sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant, too: Wedgwood place settings and displays of blown glass. (P.R., 7/00) 1599 Sanchez (at 29th St.), S.F. 282-8999. Chinese, L/D, \$, MC/V.

**Amberjack Sushi** is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be

overchilled. Fine service, moderate prices. (P.R., 1/00) 1497 Church (at 27th St.), S.F. 920-1797. Japanese, L/D, \$, AE/MC/V.

**Bacco** breathes north-Italian authenticity, from the terra-cotta-colored walls to the traditional but vivid veal preparations. One of the best neighborhood Italian restaurants in town. (P.R., 7/00) 737 Diamond (at 24th St.), S.F. 282-4969. Italian, D, \$\$, MC/V.

**Blue** dishes up home cooking as good as any mom's, in a downtown New York environment — of mirrors, gray blue walls, and spotlights — that would blow most moms away. First-rate meat loaf, mushroom soup, and sautéed calamari compete, for the most part successfully, with the gay glamorama on both sides of the big plate-glass windows along Market Street. (P.R., 7/99) 2337 Market (at Castro), S.F. 863-2583. American, BR/L/D, \$, MC/V.

**Chenery Park** is the restaurant Glen Park has been waiting for all these years: a calm, understated setting (lots of stairs!) and an eclectic American menu with plenty of sly twists. A worthy addition to the city's array of first-class neighborhood restaurants. (P.R., 11/00) 683 Chenery (at Diamond), S.F. 337-8537. American, D, \$\$, MC/V.

**Firefly** One of the best of S.F.'s neighborhood restaurants, Firefly promises an innovative (Medi/Asian), perfectly prepared meal. The menu rotates each week and could include bayou gumbo, shrimp and scallop dumplings, or vegetarian cassoulet. Whatever entices you, be sure to save room for dessert. (Staff) 4288 24th St. (at Douglass), S.F. 821-7652. American, D, \$\$, AE/MC/V.

**Firewood Cafe** Firewood serves up food that's trendy but tasty, hip without being weird, familiar but still a must-have. Delicious thin, chewy-crust pizzas, four kinds of tortellini, rotisserie-roasted chicken, and big bowls of salad. (S.R., 2/97) 4248 18th St. (at Diamond), S.F. 252-0999. Italian, L/D, \$, MC/V.

**Incontro** serves up Italian classics in a converted Castro Victorian with levels and staircases and tables all over the place. Nifty small touches breathe new life into standard dishes: a splash of brandy with the eggplant and prosciutto in the veal saltimbocca, an uncluttered combination of shrimp and crab in the seafood ravioli. (P.R., 10/99) 4230 18th St. (at Diamond), S.F. 437-6722. Italian, D, \$, MC/V.

**La Mooné** rides a menu roller coaster from excellent to forgettable, but the best dishes (lamb tatak, beef rib eye) will leave you exclaiming. The second-floor space brings a welcome serenity. (P.R., 12/00) 4072 18th St. (at Castro), S.F. 355-1999. Fusion, D, \$\$, MC/V.

**Legume** brings a stylish vegetarian menu to the heart of Noe Valley. Goat cheese enlivens many of the dishes; fresh produce, much of it organic, does the rest. (P.R., 8/00) 4042 24th St. (at Castro), S.F. 401-7668. Vegetarian, B/L/D, \$, MC/V.

**Miss Millie's** has quietly become one of the best restaurants in Noe Valley. Lots of Latin American flourishes in its pan-ethnic comfort menu, and still a great place for brunch. (P.R., 12/00) 4123 24th St. (at Castro), S.F. 285-5598. California, BR/D, \$\$, MC/V.

**Nirvana** True to its name, pan-Asian noodle house Nirvana offers a peaceful respite from busy Castro streets. Although noodles make up the bulk of the menu, there's also a list of entrées that range from stir-fried jicama to grilled lemongrass chicken. (S.R., 6/98) 544 Castro (at 18th St.), S.F. 861-2226. Pan-Asian, L/D, \$, MC/V.

**2223** could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, \$\$, AE/DC/MC/V.

**Valentine's Cafe** still packs them in after five years and despite an increasingly competitive environment. The best dishes — and that's most of them — are meatless in origin: dal, linguine puttanesca (with only the anchovies omitted), black-bean quesadillas. Surprisingly bewitching desserts. (P.R., 8/00) 1793 Church (at 30th St.), S.F. 285-2257. Vegetarian, BR/D, \$, AE/MC/V.

**Zodiac Club** numbers quite a few local chefs among its patrons, and that ought to tell you



something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. Another plus: not much price inflation. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$\$, MC/V.

## Haight, Cole Valley, Western Addition

**Alamo Square** With its appealing but unfussy decor, welcoming service, and gentle prices, Alamo Square is an archetype for the "good little place around the corner." Five different kinds of fish are offered next to three cooking techniques and five sauces. (S.R., 4/98) 803 Fillmore (at Grove), S.F. 440-2828. Seafood, D, \$, MC/V.

**Ali Baba's Cave** Veggie shish kebabs are grilled fresh to order, the hummus and baba ghanoush are subtly seasoned and delicious. (Staff) 531 Haight (at Fillmore), S.F. 255-7820; 799 Valencia (at 19th St.), S.F. 863-3054. Middle Eastern, L/D, \$, MC/V.

**Asgew Grill** reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. The interior design is a little drab, but with the Haight Street scene parading by the windows, you'll never notice. (P.R., 6/99) 1607 Haight (at Clayton), S.F. 701-9301. California, L/D, \$, MC/V.

**Brother-in-Laws Bar-B-Cue** always wins the "Best Barbecue" prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero (at Grove), S.F. 931-7427. Barbecue, L/D, \$.

**Caffe Proust** feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are unbelievably good — far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V.

**Eos** serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V.

**Ganges** spices its savory vegetarian Indian fare with a very liberal hand. The menu changes often to take advantage of seasonal vegetables and the creativity of the chef. (Staff) 775 Frederick (at Willard), S.F. 661-7290. Indian, D, \$, MC/V.

**Grandeño's Kamekyo Sushi Bar** Always packed, Grandeño serves up excellent sushi along with a full Japanese menu. The specialty rolls are excellent; if you're straying from the raw fish, good choices include yam noodle salad and chicken yakitori. (Staff) 943 Cole (near Carl), S.F. 759-5693. Japanese, L/D, \$\$, AE/MC/V.

**Kate's Kitchen** is a clean and cozy storefront breakfast-and-lunch spot that dishes up the best scallion-cheese biscuits out west. The lines on the weekends are just as long as they are down the street at Spaghetti Western. (Staff) 471 Haight (at Fillmore), S.F. 626-3984. American, B/L, \$.

**Massawa** Everything at this homey Eritrean restaurant — even the vegetarian stuff — was great. The tsebhi-derho (dark-meat chicken) was still on the bone and smothered in a tomato-based sort of barbecue sauce. My favorite was kelwa — tender pieces of beef sautéed in "spiced clarified butter." (D.L., 12/97) 1538 Haight (at Ashbury), S.F. 621-4129. Eritrean, L/D, \$, AE/DC/MC/V.

**Metro Cafe** brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. Chrome bistro chairs, veal in lemon sauce, rack of lamb, and croque monsieur all have that City of Light feel, at notably moderate prices. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, \$, MC/V.

**Red Sea Cafe** offers fish and chips — but blow them off in favor of something spicy, Eritrean style, plucked from the plate with a segment of injera, the spongy, crepe-like bread. Shiro, a paste of ground peas and berbere seasonings, will set a joyful blaze in your mouth; curried lamb is excellent. Dim atmospherics. (P.R., 9/00) 494 Haight (at Fillmore), S.F. Eritrean, L/D, \$, AE/MC/V.

**Storyville** is more conducive to dancin' and drinkin' than to eatin', but if you don't mind

having music blast while you eat, then try the blackened catfish or the veggie jambalaya. Go before 9 p.m. when the cover charge kicks in. (Liz Hille, 6/00) 1751 Fulton (at Masonic), S.F. 441-1751. Cajun, L/D, \$\$, MC/V.

## Mission, Bernal Heights, Potrero Hill

**Al's Cafe Good Food** Al's is the best dang diner in town. Everything here is great, from the home fries and eggs to the chili and burgers, and even the toast in between. (D.L., 3/98) 3286 1/2 Mission (at 29th St.), S.F. 641-8445. American, B/L, \$.

**Baobab Bar and Grill** A Senegalese hole-in-the-wall, Baobab serves great-tasting West African specialties like couscous, fried plantains, and savory rice dishes for a reasonable price. (D.L., 11/97) 3388 19th St. (at Mission), S.F. 643-3558. African, BR/D, \$.

**Bistro E Europe** is probably the only place in town — and maybe the Bay Area — where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. The basic cuisine is Hungarian: lots of paprika, sour cream, schnitzel, and of course, fried bread. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, BR/D, \$\$, cash only.

**Bitterroot** resembles an Old West saloon (minus the swinging doors at the front), but the food is American classic — meat loaf, fried chicken, roasted pork loin, burgers — at very low prices. (P.R., 1/99) 3122 16th St. (at Valencia), S.F. 626-5523. American, B/L/D, \$, MC/V.

**Bombay Ice Cream and Chaat** You probably already knew Bombay on Valencia from the brilliant aroma of its market of imported Indian groceries, trinkets, and incense. You should also stop in for some Indian chaat — cheap, delicious fast food like samosas and curries. (E.S., 2/98) 552 Valencia (at 16th St.), S.F. 431-1103. Indian takeout, L/D, \$.

**Burger Joint** makes hamburgers like you remember from your childhood, with lettuce, onion, tomato, and mayonnaise. (Staff) 807 Valencia (at 19th St.), S.F. 824-3494. American, L/D, \$.

**Cafe Arguello** soothes jangled urban nerves with an airy space, votive candles, louvered bistro tables, a subtly impressionist paint scheme — and moderately priced Spanish food, from tapas to blockbuster paellas. The place to go when you want to indulge your spontaneity muse. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, \$, AE/DC/MC/V.

**Cafe Ethiopia** It's basically a coffeehouse, serving all the same coffees and teas and Toranis as anyone else. It's just that they also have great, cheap Ethiopian food too. (D.L., 6/97) 878 Valencia (at 20th St.), S.F. 285-2728. Ethiopian, B/L/D, \$.

**Caffe Cozzolino** Get it to go: everything's about two to four bucks more if you eat it there. The vermicelli with tomatoes and basil and garlic (\$8) was pretty goddamn delicious. The spaghetti with clam sauce (\$9), on the other hand, was pretty goddamn weak. (D.L., 6/98) 300 Precita, S.F. 285-6005. Italian, L/D, \$, AE/MC/V.

**Il Cantuccio** strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. Lovely pastas, pizza, salads, and risottos, and a lethally good chocolate tart for dessert. (P.R., 11/00) 3228 16th St. (at Guerrero), 861-3889. Italian, D, \$, MC/V.

**Delfina** serves a Tuscan-influenced menu gleaming with urban style. Fish dishes flirt with spectacular, as does the deceptively unassuming buttermilk panna cotta. (P.R., 1/99) 3621 18th St. (at Guerrero), S.F. 552-4055. California, D, \$\$, MC/V.

**Foreign Cinema** really does show foreign cinema, and the effect, in a semi-outdoorsy patio under transparent pavilions, is powerfully romantic. The straightforward California cuisine is better than you'd expect. There's plenty of meat for carnivores; vegetarian dishes are a little thin. (P.R., 2/00) 2534 Mission (at 21st St.), S.F. 648-7600. California, D, \$\$, AE/MC/V.

**42°** still serves up a panoply of Mediterranean dishes as various and imaginative as you'll find in the city. The free parking lot (behind the Esprit center) is the automotive equivalent of winning the lottery. The

restaurant offers live jazz, so beware the noise. (P.R., 12/99) 235 16th St. (at Illinois), S.F. 777-5559. Mediterranean, D, \$\$\$, AE/MC/V.

**Garibaldi Cafe** Great service without the attitude and a wonderfully eclectic menu that often includes spicy pastas, grilled halibut, tandoori lamb, smoked chicken quesadillas, and filet mignon with peppercorns. (Staff) 1600 17th St. (at Wisconsin), S.F. 552-3325. California/Mediterranean, L/D, \$\$, AE/DC/MC/V.

**Gordon's House of Fine Eats** The menu divides into five flights, one of which, "local showcase," holds the most interest, including a fine fromage tart. The homemade s'more may not be the best in town, but it's among the biggest. (P.R., 6/99) 500 Florida (at Mariposa), S.F. 861-8900. California, L/D, \$\$\$, DC/MC/V.

**Joe's Cable Car** is the place where "Joe grinds his own fresh meat daily," and it shows. Fill up with a thick milkshake on the side, but skip the disappointing fries. (Staff) 4320 Mission (at Silver), S.F. 334-6699. American, L/D, \$, MC/V.

**Just for You** My favorite Potrero Hill hole-in-the-hill; Just for You serves up generally excellent, meaty meals with a spicy, Louisianian tint to them. The best way to break your fast here is with the crab cakes. (D.L., 5/98) 1453 18th St., S.F. 647-3033. American, B/L, \$.

**The Liberties** reinvents the Irish pub for millennial, digital times. The interior design evokes a 19th-century steamship; the food — mostly tasty, honest renditions of meat and potatoes — has an unmistakable masculine cast. Best bets: baby back ribs, fish and chips. (P.R., 4/00) 998 Guerrero (at 22nd St.), S.F. Irish, BR/L/D, \$, AE/DC/DS/MC/V.

**Liberty Cafe** specializes in simple, perfect food: a Caesar salad that outshines all others; the best chicken pot pie in the city; and down-home desserts even a bake sale in Iowa couldn't beat. (S.R., 5/98) 410 Cortland (at Bennington), S.F. 695-8777. American, BR/L/D, \$-\$\$, AE/MC/V.

**Luna Park** bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. Whether it's the grilled king salmon, the braised lamb shank, or the homemade s'mores, you'll have to look hard to find anything amiss. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, \$, MC/V.

**Mariachi's** serves up its fare in a cheery pastel-painted space, and its chalkboard menu features ingredients like sautéed mushrooms, pineapple, and pesto. (E.S., 1/98) 508 Valencia (at 16th St.), S.F. 621-4358. Mexican, L/D, \$.

**Mi Lindo Perú** dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, \$, MC/V.

**Moki's Sushi and Pacific Grill** serves imaginative specialty makis along with items from a pan-Asian grill in a small, bustling neighborhood spot. The kitchen's timing can sometimes be erratic, but the fresh, flavorful food is worth the wait. (Staff) 830 Cortland (at Gates), S.F. 970-9336. Japanese, D, \$\$, AE/DC/MC/V.

**New Central Restaurant** is the kind of place you'd find Richie and the Fonzy hanging out if they were Latino. The kitchen serves Mexican comfort food, while ambience flows from the jukebox near the door. (P.R., 3/00) 399 South Van Ness (at 14th St.), S.F. 255-8247 or 621-9608. Mexican, B/L, \$, cash only.

**North Star** is younger sibling to Firefly and has the same sort of seamless menu. The food ranges from excellent hummus with grilled curried flat bread to a cheeseburger with fries, and the setting is flush with a quiet yellow beauty, like morning sunshine. (P.R., 3/99) 288 Connecticut (at 18th St.), S.F. 551-9840. California, BR/L/D, \$\$, MC/V.

**Pakwan** has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. A collection of old bureaus and settees in front lends a pleasant antique-store gloss. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, \$, cash only.

Continued on page 38

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## dine listings

### Eat Here Now

From page 37

**Potrero Brewing Co.** offers nicely upscaled pub food to accompany its smooth, fresh microbrews. The sprawling outdoor terrace — a bow to the neighborhood's relatively sunny, warm weather — rivals that of MoMo's. (P.R., 6/99) 535 Florida (at Mariposa), S.F. 552-1967. American, L/D, \$\$, AE/MC/V.

**Rasoi** The food here is milder than the fiery south Indian curries, and it's very vegetarian-friendly. Slowly revolving ceiling fans give a pleasant illusion of heat even when it's freezing outside. (P.R., 4/99) 1037 Valencia (at 22nd St.), S.F. 695-0599. Indian, D, \$, AE/MC/V.

**Slanted Door** has hosted a food-oriented president, and with reason. Charles Pham's place gives a stylish California elaboration to the foods of Vietnam at prices that remain stubbornly reasonable despite huge popularity. If you want to walk in, try lunch, when the menu is more rustic. (P.R., 5/00) 584 Valencia (at 17th St.), S.F. 861-8032. Vietnamese, L/D, \$\$, MC/V.

**Slow Club** keeps things simple and direct, and that's always a stylish way to do it. Lots of seasonality (pasta with asparagus and fava beans) and classic preparations (an unbelievably tangy lemon-meringue pie), in a cool, edgy postindustrial space. (P.R., 4/00) 2501 Mariposa (at Hampshire), S.F. 241-9390. California, BR/L/D, \$\$, MC/V.

**Sunflower** strikes all the right notes of today's Mission: good, inexpensive Vietnamese food in a modish California ambience, with friendly, casual service. Tasty classics, such as barbecued lemongrass beef, are all here, and the lunch specials are a bonanza for the famished. (P.R., 11/98) 506 Valencia (at 16th St.), S.F. 626-5023. Vietnamese, L/D, \$, AE/MC/V.

**Ti Couz** The menu of entrées here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment. (Staff) 3108 16th St. (at Valencia), S.F. 252-7373. Crepes, BR/L/D, \$, MC/V.

**Tokyo Go Go** The simplest dishes are the best. Given the location and the thick crowds of people dressed in black, the noise level is surprisingly moderate. You can actually have a conversation here if you want to. (P.R., 3/99) 3174 16th St. (near Guerrero), S.F. 864-2288. Japanese, D, \$\$, MC/V.

**Universal Cafe** As neighborhood secrets go, Universal Cafe is a less well-kept one than most. Its cool industrial style harbors a California menu with such heartwarming dishes as cassoulet, fettuccine with grilled salmon and spinach, and crisp-crust house pizzas. (S.R., 1/98) 2814 19th St. (at Florida), S.F. 821-4608. California, B/L/D, \$\$, AE/MC/V.

**La Villa Poppi** feels like a Tuscan country inn. Each dish gets a little kiss of affectionate attention: fresh marjoram, say, in the risotto beneath poached halibut, or the sage butter in which the day's gnocchi takes its final turn. (P.R., 11/99) 3234 22nd St. (at Mission), S.F. 642-5044. Italian, D, \$\$\$, MC/V.

**Walzwerk** bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. First-rate Wiener schnitzel and chicken fricasee; surprisingly tasty salads: carrot and celery root; marinated tomato, cucumber and cauliflower. The décor has a definite *Cabaret* edge. (P.R., 11/99) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D, \$, MC/V.

**Watergate** is beautifully appointed, in buttery paint and wallpaper and dark wood, and the food matches up, from stylish foie gras with verjuice and grapes to an earthy choucroute lightened up with slices of lean pork tenderloin. (P.R., 2/99) 1152 Valencia (at 22nd St.), S.F. 648-6000. California, D, \$\$, AE/MC/V.

**Zante Pizza and Indian Cuisine** is that famous Indian pizza place. Meaning it's got Indian food, it's got pizza, and it's got Indian pizza. The regular 'za is just ordinary, but the Indian food's great, and the Indian pizza is really great. (D.L., 9/96) 3489 Mission (at Cortland), S.F. 821-3949; 3083 16th St. (at Valencia), S.F. 621-4189. Indian, L/D, \$, AE/DISC/MC/V.

### Marina, Pacific Heights

**Aram's** In this pretty brick courtyard space, start with the mixed mezze platter, then

move on to artichoke risotto, grilled rack of lamb, or a wild mushroom-phylllo strudel. (S.R., 5/98) 3665 Sacramento (at Spruce), S.F. 474-8061. Middle Eastern, BR/D, \$\$, AE/MC/V.

**Chez Nous** fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff — croque monsieur, lamb chops with lavender salt — is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, \$, MC/V.

**Curbide Too**, younger sibling to the Curb-side Cafe, looks like a roadside greasy spoon. But come dinnertime the Mexican brunch influences melt into a sublime French sauté. (P.R., 12/98) 2769 Lombard (at Lyon), S.F. 921-4442. French, D, \$\$, AE/MC/V.

**Dragon Well** looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation. Prices are modest, the service swift and professional. (P.R., 9/99) 2142 Chestnut (at Pierce), S.F. 474-6888. Chinese, L/D, \$, MC/V.

**Eastside West** fits right into the Cow Hollow scene. It's comfortably upscale, with first-rate service and stylishly relaxed Cal-American food. (P.R., 1/01) 4154 Fillmore (at Greenwich), S.F. 885-4000. California/American, BR/D, \$\$, AE/MC/V.

**Elite Cafe** A welcoming place. The menu has plenty of familiar Creole and Cajun favorites (blackened catfish, gumbo, jambalaya) along with more typical California fare (baby greens in balsamic vinaigrette, grilled salmon). (S.R., 2/98) 2049 Fillmore (at California), S.F. 346-8668. Cajun, BR/D, \$\$, MC/V.

**Ella's** serves breakfast, lunch, and supper, but brunch is the real destination at this friendly corner eatery. Start the day right with superlative chicken hash, great house-made breads, branched French toast, and springy buttermilk pancakes. (S.R., 9/97) 500 Presidio (at California), S.F. 441-5669. American, B/BR/L/D, \$, AE/MC/V.

**Greens** is a vegetarian's fantasy of San Francisco. All the elements that made it famous are still intact: pristine produce, an emphasis on luxury rather than health, that gorgeous view. (M.W., 8/99; Restaurant Poll winner, 1995) Fort Mason Center, Bldg A, Marina at Laguna, S.F. 771-6222. Vegetarian, L/D, \$\$, DISC/MC/V.

**Meeting House** ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience a lovely balance between old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, \$\$\$, AE/MC/D.

**Mezes** glows with sunny Greek hospitality, and the plates coming off the grill — pork souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$, MC/V.

**Plump Jack Café** If you had to take your parents to dinner in the Marina, this would be the place. A plush postmodern interior design, stylishly earthy food, and of course the famous wine list with its drastic discounts make Plump Jack a small but authentic jewel. (P.R., 4/99) 3127 Fillmore (at Filbert), S.F. 563-4755. California, L/D, \$\$, AE/MC/V.

**Saji Japanese Cuisine** It would be a crime not to eat the amazingly good raw fish here. Sit at the sushi bar and ask the resident sushi makers what's particularly good that day. As for the hot dishes, seafood yosenabe, served in a clay pot, is a virtual Discovery Channel of finned and scaly beasts, all tasty and fresh. (S.R., 1/98) 3232 Scott (at Lombard), S.F. 931-0563. Japanese, D, \$, AE/DC/MC/V.

**Sushi Groove** is easily as cool as its name. Behind wasabi-green velvet curtains, salads can be inconsistent but the sushi is impeccable, especially the silky salmon and special white tuna nigiri. (S.R., 5/97) 1916 Hyde (at Union), S.F. 440-1905. Japanese, D, \$, AE/DC/DISC/MC/V.

**Takara** moves its high-quality Japanese food quickly, so if you need to catch a flick at the nearby AMC Kabuki, it's just the place. The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.

**Trapdoor** If it's tapas American-style that you seek, then Trapdoor's the place. The

eclectic American food is cheap and for the most part very satisfying: a lovely chicken and dumpling stew, linguine with mussels and wild mushrooms, an excellent cheeseburger. (P.R., 1/99) 3251 Scott (at Chestnut), S.F. 776-1928. American, D, \$, AE/MC/V.

**Via Vai** The highly regarded Pance e Vino has opened a casual little sister named Via Vai, specializing in wood oven-fired pizzas and reasonably priced pastas. While the extensive menu may have few surprises, it's also solidly satisfying. (S.R., 4/98) 1715 Union (at Gough), S.F. 441-2111. Italian, L/D, \$, AE/MC/V.

**ZAO Noodle Bar** manages the seemingly impossible: the food's good, cheap, fresh; the service is friendly; there's an inexpensive parking lot half a block away. (P.R., 8/99) 2406 California (at Fillmore), S.F. 345-8088. Asian, L/D, \$, MC/V.

**Zinzino** is an elegant addition to the restaurant-heavy Marina, with a snappy decor reminiscent of an Italian sidewalk café. The menu offers blistering-crusted pizzas, roasted meat and fish, and a silky wild mushroom lasagna. (S.R., 8/97) 2355 Chestnut (at Divisadero), S.F. 346-6623. Italian, D, \$\$, AE/MC/V.

### Sunset

**Blue Tortilla** If you like fish tacos and are having trouble finding them, this could be the place. The cantina surroundings have a lively L.A. gloss; service is attentive and friendly. (P.R., 1/99) 641 Irving (at Eighth Ave.), S.F. 566-5515. Mexican, BR/L/D, \$, AE/DC/MC/V.

**Bocca Rotis** The Italian food in this lovely West Portal space can be memorable, especially the desserts, which are reliably fine. If in doubt, stick to pasta over roast chicken. (P.R., 10/98) 1 West Portal (at Ulloa), S.F. 665-9900. Italian, BR/L/D, \$\$, MC/V.

**Cafe for All Seasons** reflects the friendly vibrance of its West Portal neighborhood. Everyone is welcome, from grandparents to small children to big fuzzy bears on a date. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. The perfect place to go with your parents. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, \$\$, AE/MC/V.

**Einstein's Cafe** is a colorfully quirky spot run by Youth Industry, the nonprofit group that creates businesses to give "on-the-job training to inner-city youth." It makes amazing homemade bread, gigantic real-stuff salads, and soups of the days. (D.L., 9/97) 1336 Ninth Ave. (between Judah and Irving), S.F. 665-4840. American, L/D, \$.

**Fresca** has gone upscale (now with full table service) since it opened toward the end of the last millennium, and its Peruvian menu has been expanded beyond burritos. Still excellent roast chicken, seiche, enchiladas. Packed much of the time. (P.R., 1/01) 24 West Portal (at Ulloa), S.F. 759-8087. Peruvian, L/D, \$, AE/MC/V.

**Hoteli** is a marvel of great Japanese fare combined with efficient, accommodating service. Four types of noodles are the foundation around which swirl lively broths, each topped with compelling ingredients, such as delicate tempura, fresh seafood, tofu, or sliced beef. (Staff) 1290 Ninth Ave. (at Irving), 753-6045. Japanese, L/D, \$, AE/DC/MC/V.

**House on Ninth** An intimate, low-ceilinged entrance area opens into a spacious, dramatically proportioned room lit with skylights. Small plates work the Asian-fusion theme best here, like grilled scallops with mango salad and green bean tempura. (S.R., 5/97) 1269 Ninth Ave. (at Irving), S.F. 682-3898. Fusion, L/D, \$\$, AE/MC/V.

**Marnee Thai** A friendly, low-key neighborhood restaurant that just happens to serve some of the best Thai food in town. The kitchen turns out such unusual dishes as a fresh corn-cakes appetizer and curried fish mousse wrapped in banana leaves. (Staff) 2225 Irving (at 23rd Ave.), S.F. 665-9500. Thai, L/D, \$, AE/MC/V.

**Masala** means "spice mixture," and spices aplenty you will find in the south Asian menu. Don't miss the chicken tikka masala, and be sure to order plenty of naan to sop up the sauce with. (P.R., 11/00) 1220 Ninth Ave. (at Lincoln), S.F. 566-6976. Indian/Pakistani, L/D, \$, AE/DC/DS/MC/V.



# dine listings

**Park Chow** Eclectic home cooking with style, at habit-forming prices. Chow could probably thrive on its basic dishes, like the burger royale with cheese (\$6.95), but if you're willing to spend an extra five bucks or so, the kitchen can really flash you some thigh. (P.R., 10/98) 1240 Ninth Ave. (at Lincoln), S.F. 665-9912. California, BR/L/D, \$, MC/V.

**P.J.'s Oyster Bed** Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), S.F. 566-7775. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

**Pomelo** The chefs in this itty-bitsy restaurant serve up big portions of Asian- and Italian-inspired noodle dishes. If you need something quick, cheap, and fresh, pop in here. Lunch is less crowded than dinner. (Liz Hille, 6/00) 92 Judah (at 6th Ave.), S.F. 731-6175. Noodles, L/D, \$, cash only.

**Prevot's** serves a dud-free French-Italian menu with lots of traditional favorites — spaghetti Bolognese, sole meunière — along with a few vegetarian offerings, such as pumpkin ravioli. Desserts emphasize boozy sauces. (P.R., 12/98) 400 Dewey (at Woodside), S.F. 661-9210. Continental, D, \$\$, AE/DC/DISC/MC/V.

**Tennessee Grill** could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calf's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave.), S.F. 664-7834. American, B/L/D, \$, MC/V.

**Yum Yum Fish** is basically a fish store: three or four little tables with fish-print tablecloths under glass, fish-chart art along the wall, and fish-price signs all over the place. (D.L., 10/98) 2181 Irving (at 23rd Ave.), S.F. 566-6433. Sushi, L/D, €.

## Richmond

**Al-Masri** suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with basmati rice. It's all pretty wonderful, and reasonably priced. (P.R., 2/00) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, \$, AE/DS/MC/V.

**Biru Biru** adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. A good soundtrack, too. Worth discovering. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

**Cafe Riggio** will slake anyone's cravings for classic Italian comfort food. Prices are moderate, service informal but attentive, the setting attractive in a well-kept-up 1970s style. Two fine dishes: veal scallops, Milanese style, and the criminally rich brownie. (P.R., 2/00) 4112 Geary (at Fifth Ave.), S.F. 221-2114. Italian, D, \$, MC/V.

**Chapeau!** serves some of the best food in the city — at shockingly reasonable prices. The French cooking reflects as much style and imagination as any California menu, and the service achieves an almost Masa's-like precision. (P.R., 10/98) 1408 Clement (at 15th Ave.), S.F. 750-9787. French, D, \$\$, AE/DC/MC/V.

**Clement St. Bar and Grill** The high-backed booths spell romance at this always crowded spot. Grilled fish dishes snap with flavor, and there are always a couple of delicious-sounding vegetarian options. (Staff) 708 Clement (at Eighth Ave.), S.F. 386-2200. American, L/D, \$-\$\$, AE/DC/DISC/MC/V.

**Clémentine** offers comfortable sophistication at a fair price. The *pain perdu* — brioche French toast dusted with powdered sugar and accompanied by apple compote and hazelnut ice cream — is one of those desserts that you'll remember eating 10 years later. Go for the free valet parking. (P.R., 3/99) 126 Clement (at Second Ave.), S.F. 387-0408. French, BR/D, \$\$, MC/V.

**Dong Hue** serves a Vietnamese menu untouched by California faddishness. Plenty of seafood, especially shrimp, is on offer, but there's lots of meat and poultry, too, including rich five-spice chicken. Clean, spare surroundings; very swift service. (P.R., 5/00) 2110 Clement (at 22nd Ave.), S.F. 221-1880. Vietnamese, L/D, €, MC/V.

**Kitaro** This Japanese restaurant, unlike many others, has a lot of options for vegetarians. A bento box of crispy vegetarian tempura and a big platter of veggie sushi (including avo-

cado, eggplant, pumpkin, and asparagus) will set you right up. (E.S., 12/97) 5850 Geary (at 22nd Ave.), S.F. 386-2777. Japanese, L/D, €, MC/V.

**Mai's Restaurant** On the basis of the hot-and-sour shrimp soup with pineapple alone, Mai's deserves a line out the door. (D.L., 3/97) 316 Clement (at Fourth Ave.), S.F. 221-3046. Vietnamese, L/D, €, AE/DC/MC/V.

**Mandalay Restaurant** features reasonably priced Burmese food like fish chowder, mango chicken, and ginger salad. (D.L., 4/99) 4348 California (at Sixth Ave.), S.F. 386-3896. Burmese, L/D, €, MC/V.

**Natori** fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. It's good, too, though not fancy. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/MC/V.

**Okina Sushi** is resolutely discreet and old-fashioned, from the bamboo screens on the windows to the simple wood bar at the back. Don't expect rolls with cute names; the star here is the fish, minimally adorned and pristine. (P.R., 9/98) 776 Arguello (at Cabrillo), S.F. 387-8882. Japanese, D, €.

**Pacific Cafe** serves simple, reliable seafood in an atmosphere redolent of 1974, when it opened. Lots of dark wood and faintly psychedelic glass in the windows; free wine while you wait. (P.R., 10/98) 7000 Geary (at 34th Ave.), S.F. 387-7091. Seafood, D, \$\$, AE/DC/DISC/MC/V.

**Straits Cafe** has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions. A touch of Indian curry here, Thai coconut milk and kaffir lime there; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, \$, AE/DC/MC/V.

**Tawan's Thai Food** It's tiny, it's cute, the prices are reasonable, and the food is tasty. Tom yum is right up there in the gold-star soup pantheon, and the silver noodle salad, skewered tofu in red curry, and eggplant with onions, chilies, and basil are all worth walking the length of Geary barefoot for. (S.R., 8/97) 4403 Geary (at Eighth Ave.), S.F. 751-5175. Thai, L/D, \$, AE/DC/MC/V.

**Thai Time** proves that good things come in little packages. The place is tiny, and the food is tremendous, especially the hor mok talay, a seafood medley in coconut red-curry sauce cooked in a coconut shell. Even more familiar Thai standards are rendered with force and verve. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

**Traktir** serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. For traditionalists, there's borscht, vareniki, and salyanka, the famous soup of sausage and pickles. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, \$, MC/V.

## Bayview, Hunters Point, and south

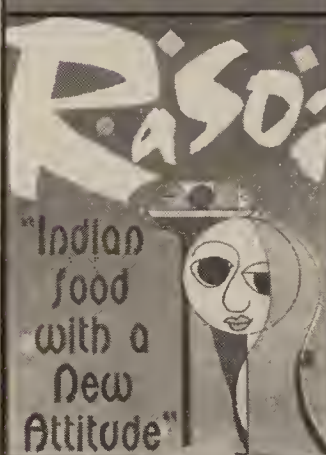
**Cable Car Coffee Shop** Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfectest hash browns to be tasted. (D.L., 3/98) 423 1/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, €.

**Cliff's Bar-B-Q and Seafood** Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, €, AE/DC/MC/V.

**Gravy's** Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want — a lot, or a whole honkin'-duty lot — and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. Soul food, L/D, €.

Continued on page 40

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## dine listings

### Eat Here Now

From page 39

**JoAnn's Cafe and Pantry** has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. Chinese, B/L, \$.

**Outback Cafe** is located way down in with all them warehouses at the end of Revere Street. I found the fare delectable. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Grif-fith), S.F. 822-8119. Café, B/L, \$.

**Peking Wok** is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, \$.

**Soo Fong** features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, \$.

**Young's Cafe** A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, \$.

### Berkeley, Emeryville, and north

**Ajanta** offers a variety of deftly seasoned regional dishes from the Asian subcontinent. The harmonious ambience is rounded off by attentive service, and everything benefits from unique flavors and elegant presentation. (D.R., 11/98) 1888 Solano, Berk. (510) 526-4373. Indian, L/D, \$, AE/DC/DISC/MC/V.

**A La Carte** features Nathan and Katherine Cheng's notion of home-cooked meals, ranging from such Creole-inspired fare as chicken and andouille sausage gumbo to macaroni and cheese. Great side dishes and desserts, reasonable prices, and personalized service. (D.R., 1/99) 1453 Dwight (at Sacramento), Berk. (510) 548-2322. Creole, D, \$, MC/V. Bathroom not wheelchair accessible.

**Anna's** is the rare place where the fare serves the higher purpose of fostering community. Almost half the menu is dedicated to colorful and tasty salads, and any minor pitfalls are transcended by virtue of owner-singer Anna de Leon's homemade soups and the eclectic selection of desserts. (D.R., 3/98) 1801 University (at Grant), Berk. (510) 849-2662. Café, L/D, \$, AE/DC/MC/V.

**Breads of India and Gourmet Curries** The menu changes every day, so nothing is refrigerated overnight, and the curries benefit from obvious loving care. The daily offerings include one lamb, one chicken, and two vegetarian curries, as well as one tandoori specialty. (D.R., 10/97) 2448 Sacramento (at Dwight), Berk. (510) 848-7684. Indian, L/D, \$, MC/V.

**Bobby's Backdoor Cajun BBQ** has some of the best and cheapest barbecue in the Bay Area. And as good as the BBQ is, the best thing about Bobby's is the atmosphere: live Cajun music and blues, dancing, and a Ping-Pong table. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. Barbecue, L/D, \$.

**Café de la Paz** Specialties include African-Brazilian "xim xim" curries, Venezuelan corn pancakes, garnachas de pollo, arepas, fried plantain, jalapeño cornbread, Ecuadorian stuffed potato cakes, grilled prawns, delicious black beans, and heavenly blackened seacakes served with orange-onion yogurt. (D.R., 10/98) 1600 Shattuck (at Cedar), Berk. (510) 843-0662. Latin American, BR/L/D, \$, AE/MC/V.

**Café La Peña** nurtures the spirit as much as it pleases the palate. Such hearty main

dishes as Chilean lamb stew and paella reflect the kitchen's generosity more than its creativity with spices. (D.R., 6/98) 3105 Shattuck (near Prince), Berk. (510) 849-4846. Latin American, D, \$, DC/MC/V.

**Café Tululah** makes a strong bid for the weekend brunch trade with special scrambles, eggs Benedict, and an unusual corned beef hash. Excellent sandwiches, inventive salads, and simple pasta dishes highlight the lunch menu. (D.R., 4/99) 2512 San Pablo (near Dwight), Berk. (510) 548-4697. Café/California, BR/L, \$.

**César** You'll be tempted to nibble for hours from Chez Panisse-related César's Spanish-inspired tapas — unless you can't get past the addictive sage-and-rosemary-flecked fried potatoes. (D.R., 8/98) 1515 Shattuck (near Vine), Berk. (510) 883-0222. Spanish, D, \$, DISC/MC/V.

**Cha-Ya** Everything chef-proprietor Atsushi Katsumata makes, from the potstickers and nigiri sushi to the steaming bowls of udon, hews to strict vegan standards. Don't miss the amazing things Katsumata does with tofu, whether deep-fried or topped with miso sauce in the dengaku. (D.R., 3/00) 1686 Shattuck (at Virginia), Berk. (510) 981-1213. Japanese Vegetarian, D, \$, MC/V.

**Chez Panisse** is a marvel of the freshest ingredients paired with impeccable preparation: downstairs in the subdued restaurant, a four-course prix-fixe dinner is offered; upstairs, in the boisterous café, a more casual menu is served à la carte. (Staff) 1517 Shattuck (at Cedar), Berk. Café, (510) 548-5049, L/D, \$\$; restaurant, (510) 548-5525, \$\$\$; California, AE/DC/DISC/MC/V.

**Christopher's Café on Solano** Stylishly executed fusion cuisine, often combining Asian, Southwestern, and Mediterranean ingredients in a single dish. Almost every unusual combination works, with generous helpings smoothly delivered in beautiful presentations. (D.R., 4/99) 1501A Solano (at Curtis), Albany. (510) 525-1668. Fusion, L/D, \$\$, AE/MC/V.

**Christopher's Nothing Fancy Café** Chicken, beef, veggie, and prawn fajitas are the sizzling specialties. Big, thick quesadillas on chipotle tortillas, a peerless chile releno, and exceptional fresh tomato and tomatillo salsas stand out on a menu of burritos, enchiladas, tacos, and tortilla soup. (D.R., 4/98) 1019 San Pablo (at Marin), Albany. (510) 526-1185. Mexican, L/D, \$, AE/MC/V.

**Clay Pot Seafood House** specialties include steaming clay pots full of fascinating broths and such ingredients as meat balls, Chinese sausage, and whole fish. But just about anything on the menu with "garlic," "Shanghai," or "braised" in the name is sure to float your boat. (D.R., 2/99) 809 San Pablo (near Solano), Albany. (510) 559-8976. Chinese, L/D, \$, DISC/MC/V.

**Holy Land** transforms falafel, hummus, tahini, tabbouleh, and other Middle Eastern standards into gourmet-quality yet home-style delights. There's also gracefully seasoned matzo ball soup, delicate schnitzel, spicy schwarma, and perfect wide-cut french fries. (D.R., 10/98) 2965 College (at Ashby), Berk. (510) 665-1672. Middle Eastern/Kosher, L/D, \$, AE/DC/MC/V.

**La Bayou** serves up an astounding array of authentic New Orleans staples, including jambalaya, red beans and rice, sausage or oyster po-boys, (beansless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, \$-\$, MC/V.

**Lalime's** is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. Fixed-price dinners are available weeknights along with an à la carte menu that changes monthly. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.

**Locanda Olmo** Fine versions of risotto, gnocchi, and soft polenta pie, terrific thin-crust pizzas, and good traditional desserts have made Locanda Olmo a reliable anchor in the burgeoning Elmwood neighborhood. (D.R., 5/97) 2985 College (near Ashby), Berk. (510) 848-5544. Italian, D, \$, MC/V.

**Mazzini** is a sophisticated, reasonably priced winning combination — stylish, airy decor; smart, snappy service; and dinner dishes ranging from individual pizzas, rustic pasta, and sublime risotto to special wood oven-cooked fish, lamb, pork, and beef specialties. (D.R., 12/98) 2826 Telegraph (near Oregon), Berk. (510) 848-5599. Italian, L/D, \$-\$\$, MC/V.

**Minokichi** Such dishes as zosui (rice porridge), hamachi nizakana (yellowtail and tofu with teriyaki sauce), and crisp, juicy hamachi kama shioyaki (salted and broiled yellowtail neck) set Minokichi far apart from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at Carmel), Albany. (510) 559-9988. Japanese, \$, AE/MC/V.

**La Note** Unique egg dishes and pancakes, big luncheon salads, fancy baguette sandwiches, and hearty weekend dinners. We found it nearly impossible to find fault with either the ratatouille with spicy merguez lamb sausage or the bow-tie noodles topped with grilled chicken breast strips. (D.R., 2/98) 2337 Shattuck (at Durant), Berk. (510) 843-1535. Country French, B/BR/L, \$\$, AE/MC/V. Rest rooms not wheelchair accessible.

**Odyssia Cafe and Bistro** Don't miss the legendary polenta fries, which come piping hot, dusted with Parmesan, and stacked like Lincoln Logs around a bowl of tomato-herb dipping sauce. (D.R., 7/97) 1849 Shattuck (at Hearst), Berk. (510) 849-1319. Mediterranean, B/BR/L/D, \$, MC/V.

**Sam's Log Cabin** Daily special egg scrambles, great griddle cakes and corn cakes, and exceptional scones and muffins top the morning fare, which also includes gourmet sausage and bacon, hot and cold cereals, and organic coffee. (D.R., 8/99) 945 San Pablo Ave. (at Buchanan), Berk. (510) 558-0494. American, B/L, \$, no credit cards.

**Santa Fe Bar and Grill** Entrées include grilled stuffed chicken with butternut squash risotto and seared sea bass, and any meal that starts with a great Caesar salad is headed in the right direction, even if you know the tolls are going to be steep. (D.R., 3/98) 1310 University (between Acton and Bonar), Berk. (510) 841-4740. California/Mediterranean, BR/L/D, \$\$, AE/DISC/MC/V.

**Voulez-Vous** distinguishes itself with its airy Parisian-café setting and a diverse array of beautifully presented crepes and tarts. If those won't fill you up, you can start with one of the bountiful salads and finish up with one of the superb desserts. (D.R., 2/99) 2930 College (near Ashby), Berk. (510) 548-4708. French, L/D, \$-\$, AE/DC/DISC/MC/V.

**Your Place** If all they offered here was pad kra-prow — stir-fried chicken with basil and chili — Your Place would still be our place forever. Venture away from typical Thai menu items toward neu yang num, laab gai, blackboard specials, and at lunch, the "boat noodles" soups. (D.R., 4/98) 1267-71 University (at Bonar), Berk. (510) 548-9781. Thai, L/D, \$, AE/DC/DISC/MC/V. Not wheelchair accessible.

**Zachary's Chicago Pizza** The stuffed pizza is simply out of this world — try the Zachary's special sometime. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, \$, AE/MC/V.

### Oakland and Alameda

**Alta Mar** is a Veracruz-style seafood spot. Camerones al mojo de ajo are butterflied and humming with garlic, while pescado frito lived up to the hype. (D.R., 3/97) 1060 E. 12th St. (at 11th Ave.), Oakl. (510) 893-5122. Mexican, L/D, \$, AE/DC/MC/V.

**Arizmendi** is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. The pièce de résistance is the daily thin-crust, tomato sauce-free, vegetarian pizza. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery, B/L/D, \$. Not wheelchair accessible.

**Asena Restaurant** Good dishes at Asena, a charming Med/Cal cuisine spot, include individual pizzas, and grilled marinated



lamb sirloin in a burgundy-rosemary demi-glace. (D.R., 2/98) 2508 Santa Clara (at Park), Alameda. (510) 521-4100. California/Mediterranean, L/D, \$\$, AE/MC/V. **Le Cheval** Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, \$, MC/V. **Connie's Cantina** fashions unique variations on standard Mexican fare — enchiladas, tamales, fajitas, rellenos, fajitas. (D.R., 9/98) 3340 Grand (near Mandana), Oakl. (510) 839-4986. Mexican, L/D, \$, MC/V.

**Garibaldi's on College** focuses on Mediterranean-style seafood, from tantalizing appetizers (baked oysters, scallop ceviche) to perfectly done entrées (grilled swordfish, spaghetti with scallops and prawns). (D.R., 9/97) 5356 College (near Manilla), Oakl. (510) 595-4000. Mediterranean, L/D, \$\$, AE/MC/V.

**Gerardo's Mexican Restaurant** offers all the expected taqueria fare plus breakfast and dinner platters — huevos rancheros, fajitas, camarones a la plancha, pescado dorado. But a main reason to visit this humble storefront is to pick up a dozen of Maria's wonderfully down-home chicken or pork tamales. (D.R., 3/99) 3811 MacArthur (near 35th Ave.), Oakl. (510) 531-5255. Mexican, B/L/D, \$-\$. **Giglio** combines a lively yet intimate café atmosphere with moderately priced thin-crust pizzas and wines, hearty pastas, and soups. (D.R., 9/98) 5427 College (at Kales), Oakl. (510) 594-0798. Italian, L/D, \$, AE/MC/V. Not wheelchair accessible.

**Kandahar** Chef-owner Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan, L/D, \$, AE/MC/V. **Mama's Royal Cafe** Breakfast is the draw here — even just-coffee-for-me types might succumb when confronted with waffles, French toast, pancakes, tofu scramble, huevos rancheros, and 20 different omelettes. (S.R., 5/98) 4012 Broadway (at 40th St.), Oakl. (510) 547-7600. American, B/L, \$.

**La Mexicana** has a 40-year tradition of stuffing its customers with delicious, simply prepared staples (enchiladas, tacos, tamales, chile rellenos, menudo) and specials (carnitas, chicken mole), all served in generous portions at moderate prices. (D.R., 1/97) 3930 E. 14th St., Oakl. (510) 533-8818. Mexican, L/D, \$, MC/V.

**Nan Yang** offers too many great dishes — ginger salad, spicy fried potato cakes, coconut chicken noodle soup, garlic noodles, succulent lamb curry that melts in your mouth — to experience in one visit. (D.R.) 6048 College (at Claremont), Oakl. (510) 655-3298. Burmese, L/D, \$, MC/V.

**Ninna** You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "ithaila." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai Fusion, L/D, \$-\$\$, MC/V.

**Oakland Grill** remains a cornerstone of Oakland's produce district, offering breakfasts, lunches, and dinners that fall somewhere between hearty blue-collar staples (steaks, pork chops, burgers) and middle-brow gourmet fare (blackened fish, pasta primavera, crepes). (D.R., 6/98) 301 Franklin (at Third St.), Oakl. (510) 835-1176. American, B/BR/L/D, \$-\$\$, AE/DC/DISC/MC/V.

**Organic Café and Macrobiotic Grocery** This down-home animal flesh-free zone proves that lentils, pinto beans, garbanzos, and greens have plenty of flavor, as well as nutrition, when they're prepared with loving care by the Organic Café's rotating crew of cooks. (D.R., 11/98) 1050 40th St. (at Adeline), Oakl. (510) 653-6510. Rest room not wheelchair accessible. Vegetarian, BR/L/D, \$, AE/DISC/MC/V.

**Original Kasper's Hot Dogs** Occupying the same tiny triangle building since 1947, Harry Yaglijian's humble and supremely hospitable little stand has one item on the menu — the best hot dog in town. (D.R.,

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  4. Burger King double cheeseburgers, 99¢ each
  5. Godiva chocolate raspberry truffle ice cream

5/98) 4521 Telegraph (at Shattuck), Oakl. (510) 655-3215. American, L/D, \$, MC/V. **Il Porcellino** When faced with a menu like Il Porcellino's, which taunts the hungry diner with pumpkin and ricotta manicotti, swordfish and shrimp ravioli, polenta with meatballs, and leg of lamb filled with ricotta and mint, any concern for health benefits should take a backseat to hedonism. (D.R., 6/97) 6111 LaSalle (at Moraga), Oakl. (510) 339-2149. Italian, L/D, \$, AE/DC/DISC/MC/V.

**Restaurante Dofia Tomás** offers upscale versions of enchiladas (wild mushroom, zucchini, and goat cheese) and carnitas (Niman Ranch pork), as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, BR/D, \$, AE/MC/V.

**Rockridge Café** offers at least three good reasons not to eat hamburgers: bountiful breakfasts, a savory meat loaf special, and hearty, unpretentious Acadian cassoulet. But the archetypal hand-crafted burgers, wide-cut fries, and creamy, straw-clogging milkshakes remain the cornerstones of the menu. (D.R., 12/98) 5492 College (at Forest), Oakl. (510) 653-1567. American, B/L/D, \$, MC/V.

**Sergio's Trattoria** Servings are large and presented with no pretense; standards include plates of spaghetti alla Siciliana, catteria, puttanesca, or con polpettine (meatballs). (D.R., 1/98) 5299 College (at Bryant), Oakl. (510) 655-2869. Italian, D, \$\$, MC/V.

**Sophie's** offers a limited, occasionally changing menu of nouvelle French-inspired dishes, from pork tenderloin and duck à l'orange to ginger-soy sea bass and Swiss chard ravioli. A good wine list and exceptional starters (seafood beignets) and desserts (classic chocolate mousse, almond bread pudding) round off a completely satisfying experience. (D.R., 3/00) 4228 Park Blvd. (at Wellington), Oakl. (510) 482-5303. French, D, \$\$, MC/V.

**Taqueria Ramiro and Sons** typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. Mexican, L/D, \$, no credit cards.

**Tijuana** serves big round bowls and plates teeming with shrimp, crab, octopus, and fish — in cocktails, salads, and soups. The place is usually packed and loud, but friendly servers, good salsa, and Mexican beer at \$2.50 a pop more than compensate for the noise. (D.R., 3/98) 1308 International Blvd. (at 13th Ave.), Oakl. (510) 532-5575. Mexican, L/D, \$, MC/V. Not wheelchair accessible.

**Tropix** After a hunk of warm cornbread slathered in mango chutney, dig into a heap of spicy grilled jerk chicken, or wallow in the wonders of the shrimp pawpaw: curried vegetables and fat shrimp piled up over meltingly ripe papaya. (S.R., 5/98) 3814 Piedmont (at W. MacArthur), Oakl. (510) 653-2444. Caribbean, L/D, \$, AE/DC/MC/V. Patio not wheelchair accessible.

**Veronica's** Regulars fill up the 23 seats for the daily specials of corned beef and cabbage or the spicy Friday barbecue, as well as huge portions of "gramma's" meat loaf, "Louisiana style" catfish, "Moon Shiner's mustard glazed" baked ham, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portobello mushroom sandwiches. (D.R., 2/00) 1601 San Pablo (at 16th St.), Oakl. (510) 834-7161. American, L/D, \$, DC/V/MC. ❖

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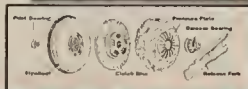
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- Inspect coolant system
- Service exterior lights
- Service battery
- Adjust clutch if applicable
- Road test vehicle

- Replace oil filter & oil
- Replace air filter
- Inspect tires for proper wear & inflation
- Rotate tires
- Replace spark plugs\*
- Set carbide mixture if applicable
- Inspect distributor cap & rotor
- Inspect fuel lines & hoses
- Replace fuel filter\*
- Inspect heating & cooling system
- Check & top off fluids
- Inspect & adjust drive belts
- Lubricate door hinges & slaps
- Lubricate hood & trunk latches
- Lubricate chassis
- Inspect windshield wipers
- Adjust clutch free travel
- Inspect front & rear brakes
- Adjust parking brake
- Replace brake fluid
- Adjust steering gear box
- Inspect axle boots & drive shaft
- Replace axle fluid
- Inspect for fluid leaks

- Inspect ignition timing set as needed
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San Francisco

# You give love a bad name

They dumped their hearts on San Francisco. By Cheryl Eddy

Watching J.Lo glide through the Civic Center in *The Wedding Planner* makes a person want to move to San Francisco — until you realize you already live here, without the benefits of movie magic. In the film's press notes *Wedding* director Adam Shankman dreamily declares that he wanted to "take the clichés away from the city and make it look more ... European. That way, the romance of the city would shine through." Romance is shining through all right — so much so that the city's reputation as the setting for cool action thrillers is seriously in danger. Flicks like 1996's *The Rock* and '97's *The Game*, which at least attempt to keep that high-speed, curve-hugging *Bullitt* spirit of '68 alive, are getting mighty rare. These days, passion lurks around each Lombard switchback and chases every wave at Ocean Beach. Besides *Wedding*, *Sweet November* and *Valentine* are spreading S.F.-bound love at a theater near you. Head to the video store and *Boys and Girls*, *Woman on Top*, *EDtv*, *The Bachelor*, and (soon) *Bedazzled* eagerly showcase San Francisco as a regular boy-meets-girl paradise. Cinematically speaking, the sap in this town is thick enough to make a tough guy like Harry Callahan jump off the Golden Gate Bridge.

Why is San Francisco suddenly a magnet for *l'amour*? The prosperous economy probably has something to do with it; when Silicon Valley boomed, S.F. instantly became the city with the Midas touch. To some, it makes total sense to situate googly-eyed fools for love in a purportedly bustling, wealthy, the-sky's-the-limit environment. With just one establishing shot — Alcatraz, the oh-so-foggy skyline, or Alamo Square — free association flows: Internet glitz, Jack Kerouac, that tie-dyed flowers-in-your-hair thing. Directors who need further convincing need only visit the San Francisco Film and Video Arts Commission's Web site ([www.ci.sf.ca.us/film](http://www.ci.sf.ca.us/film)) for a well-appointed "photo library" aimed at luring them to the city's various picturesque (Chinatown, City Hall) and not-so-picturesque ("industrial areas") locales. The site also features a "Location of the Month," effectively conveying how the gloss of film can make a SoMa parking garage look stunning, exciting, even romantic.

Of all the current releases, *The Wedding Planner* most effectively exploits San Francisco's polished charms, creating a burg where falling in love is the most obvious thing to do. Everyone lives on a hill with a view, Golden Gate Park (in a scene actually filmed in

see the living City, the reality of everyday people's lives in San Francisco, rather than what tourists are looking for." Don't get too excited. There are no scenes that involve stars Keanu Reeves (as a self-centered ad exec) and Charlize Theron

Francisco by giving Charlize a cross-dressing gay best friend (Jason Isaacs). Though he's used mostly to contrast Charlize's open-minded ways with Keanu's humorlessness, he's a sympathetic character, and we quickly understand that Keanu's not "cured"

until he accepts Jason's lifestyle. Of course, *Sweet November* is still a product of big-budget Hollywood, which means the gay pal (a) is used to signify how "modern" the film is, (b) assumes the cheerleader-advice giver role, and (c) generally takes a backseat to the hetero goings-on. But at least, at least, he's in there at all — films like *The Wedding Planner* and *The Bachelor* would have us believe that every woman in San Francisco pines only to meet the man of her dreams, and vice versa [insert shot of sun-drenched Palace of Fine Arts here].

But let's not be too nice to *Sweet November*. Though it's not as faux Bay Area as *Valentine* (a largely soundstage-lensed production that tries to convey an S.F. vibe by name-checking the Niners and dropping the phrase "Internet startup"), overall, it's little more than a superficial meeting of pretty faces. Ditto *The Wedding Planner*, *The Bachelor*, *EDtv*, and the exceptionally bland *Boys and Girls*.

These low-impact, bound-for-in-flight-entertainment flicks may make the city look attractive, but they don't have the depth or imagination to capture San Francisco's own intangible star quality, in the way that minted classics like *Vertigo* or *The Maltese Falcon* do. Now that the dot-bomb has dropped, it'll be interesting to see if San Francisco shows a new

face to moviegoers. Could a remake of *The Towering Inferno* be too much to hope for? ❖

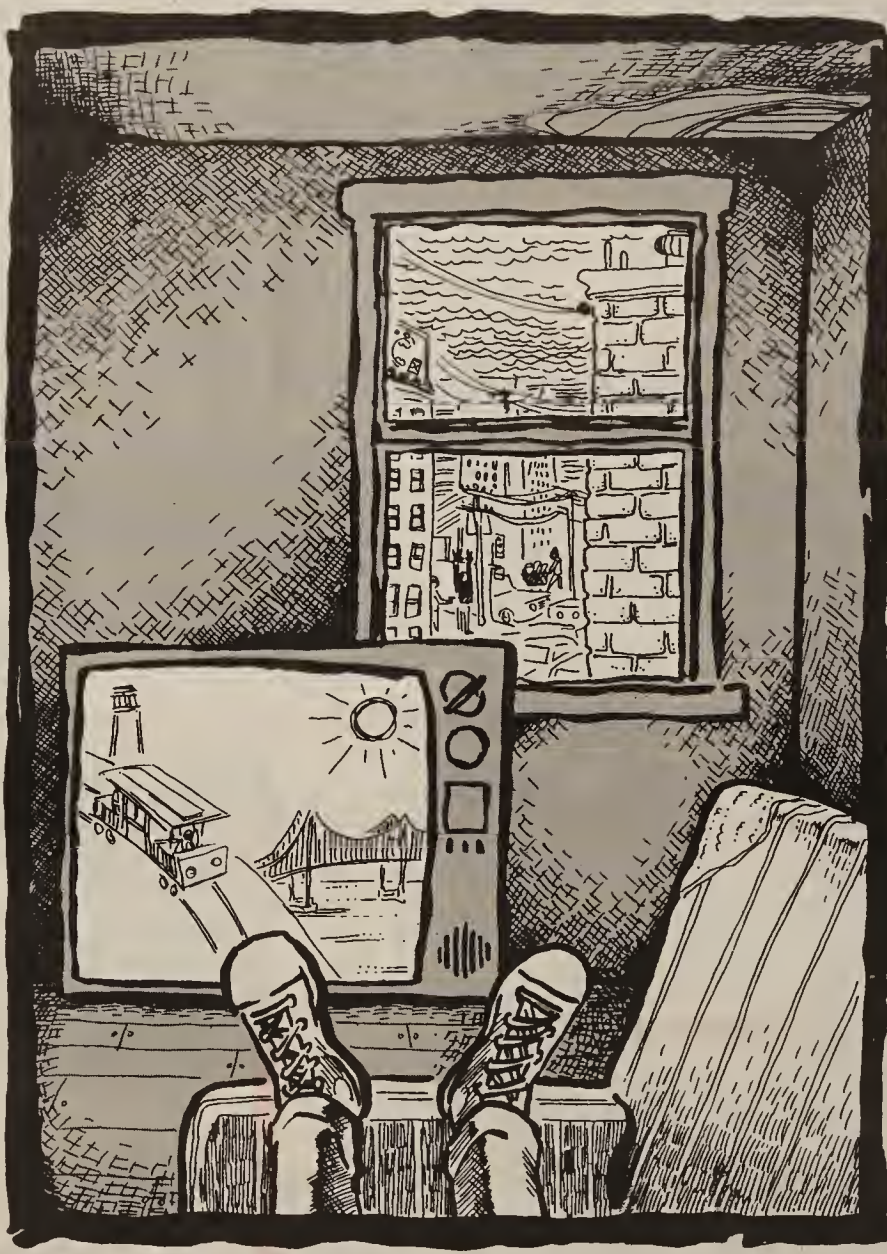
## romantic comedies in s.f.

- 44 Dilettante
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- 57 Grooves

1. Joe Claussel from Body and Soul NYC at the Justice League Sat/17
2. Mad TV's Britney Spears
3. Sing-A-Long Sound of Music
4. Happy lesbian sap: MacDougal Alley, by Tatheena Roberts
5. Youth Speaks Grand Slam finals

the mix

GUARDIAN ILLUSTRATION BY SHANNON WHEELER



L.A.) offers Ferris wheel rides, and people who look like Jennifer Lopez and Matthew McConaughey meet cute beside wacky runaway Dumpsters. For that extra dose of S.F. flava, Lopez's rival in romance is a sleek, blonde, cell phone-wielding "Internet tycoon" who appears on the cover of *Yahoo!* magazine. Reality sneaks in a time or two (the long, boring drive to wine country and one traffic jam — used as a tension-building set piece, of course), but mostly the film is pure fantasy, swooping between Nob Hill and suspiciously pigeonless open spaces.

*Sweet November* director Pat O'Connor went for a more realistic approach. In the *November* press notes he explains, "We didn't overly glamorize the scenes. We wanted to

(as a witty sprite who attempts to remedy Keanu's workaholicism) waiting 35 minutes for the 22 Fillmore. However, the characters do ride Muni (albeit exclusively those charming Market Street trolleys), there are a couple of nonwhite minor characters, and in one scene there's even one homeless guy. *Sweet November* gets further thanks-for-trying points for depicting an actual San Francisco neighborhood — the "funky" Potrero Hill — in a somewhat realistic manner (except for the part where Potrero Hill bumps up against Dolores Park, but even the almighty *Dirty Harry* mangles S.F.'s time-space logic).

*Sweet November* acknowledges that gay people do, in fact, live in San

## McQueen was here

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- Dirty Harry* [www.movietours.com/harry/intro](http://www.movietours.com/harry/intro)
- Harold and Maude* [www.geocities.com/RainForest/5862/harold.htm](http://www.geocities.com/RainForest/5862/harold.htm)
- Bullitt* [www.norcalmovies.com/Bullitt](http://www.norcalmovies.com/Bullitt)
- Sweet November* [www.norcalmovies.com/SweetNovember](http://www.norcalmovies.com/SweetNovember)



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# dilettante by Summer Burkes

## Death or glory

**A**t Friday night's sold-out 'Bad Trips: New Directions in Independent Horror,' cineasts pack into Yerba Buena Center for the Arts' smallish screening room, and from the first short, it's apparent that the well-curated program could have sold out a much larger venue. The chilling documentary 'Jeff' tells grim details of Jeffrey Dahmer's bizarre murdering habits in gritty 16 millimeter: he never changed his clothes; he had his way with bodies and decapitated heads; he only ate the people he really "liked," because he wanted them to be a part of him. Other shorts follow in 35 millimeter after the fancy automated screen widens to fit the celluloid: a slumber party bitch gets her comeuppance to the surprise and delight of a put-upon nerd girl; serial killer Richard Case's history is brought to life using disturbingly altered Barbie- and Ken-like dolls; Japanese flesh-eating zombie killers die and are reborn in patient, clinical, and strikingly beautiful shots. 'Hell House,' a bizarre documentary about a right-wing Christian evangelical haunted house, gives Errol Morris a run for his money. 'Outer Space,' a shaky, staticky, frenetic, black-and-white reedit of a scratchy *Hellraiser* snippet dappled with light and seemingly partially melted off the reel, replaces plot with sheer intensity in the forms of film distortion and sonic chaos. The frazzled, increasingly furious film stock comes to a queasy climax, and my companion and I realize afterward that the scariest thing about *Outer Space* was the fear that an epileptic in the audience might seize during the viewing, or that someone a bit more easily nauseated than us might vomit. Horror, indeed.

That same night, at the *Justice League*, the Twist murals look down on the sweaty masses like bloated, floating guardian angels as *Peanut Butter Wolf* throws some Stetsasonic on the decks. Break-dancers push out a circle of space in front of one of the two giant speaker stacks; the packed house gladly makes room. Visuals behind the DJ booth alternate clips of graffiti painters and Afro-soul bands with a high-tech barrage of *Rootdown* flyer art. Rootdown, a party that overtakes Los Angeles every Thursday, has taken a trip up north to show off some of its finest funky sons, the *Breakestra*, for a record-release party.

**DJ Dusk** from the *Rootdown* sound system MCs points out that *Egon* from *Stone's Throw Records* should get much love for putting out the *Breakestra's* record, instructs the crowd to give it up to *Peanut Butter*, and gives the news that *Shortkut* is in the house. The crowd, in turn, verbally reassures Dusk that it has the energy, loves the funk, and will check itself. That's when the *Breakestra* come onstage. Fronted by massive dreadlocks and given the funk by horns, flutes, vibes, and a drummer that should be in a museum, the *Breakestra* announce that they're gonna do the classics. They string together snippets of popular songs in one continuous sonic funk assembly line — songs that everyone knows, both platinum-selling radio hits and the obscure gems that *Tribe* and the *Beasties* and such have sampled and resurrected. With a vocal style that relies

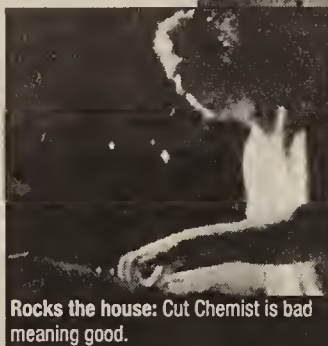
heavily on call and response, Mixmaster Wolf (not to be confused with *Peanut Butter*) tells us about the voices in his head that tell him how to be happy, spelling out "S-O-U-L" and then having us do it too. Some James Brown concert footage that rolls on the screen in the background admonishes the band to stay on funky course. A breakdown — nothing more than a bongo drum and the audience clapping in time — reminds us that simple things like fresh bread and butter are hard to mess up and often taste better than anything else. The *Breakestra* wrap up the set with an apt and appropriate cover of Brown's "Soul Power," and the crowd worships. **Cut Chemist** (who pays the bills spinning with *Jurassic 5* and *Ozomatli*) comes on the decks to blow the room's collective mind. He scratches up an old J5 demo, then throws on an illegal *Brainfreeze* bootleg (him plus DJ Shadow) as a subtle middle finger to the bootleggers. Incense smoke, sweat humidity, and pot fumes fill the room, and all eyes are on the Chemist. "That is the baddest motherfucker on the planet right there," one head testifies.

Sunday night, as we walk into *Slim's*, a collection of men in kilts onstage plays "In a Big Country," then another Big Country song, then the Scottish national anthem. Next, after a 30-second lull (during which, coincidentally, *Jurassic 5* and *Cut Chemist* rumbles from the loudspeakers), two women and two men butcher three Joan Jett songs in an off-key debacle that makes several members of the audience run to the bar for shots. Four indie guys climb onstage to cover the Clash's "Death or Glory," and then another foursome makes good with Thin Lizzy's "Jailbreak" and Van Halen's "Change." This isn't Superbooty and Friends or any other yuppie coverfest; tonight's *One Night Stand*, which benefits the much needed *Popular Noise Foundation*, has called together members of the Bay Area's most steadfast and/or prominent original rock and pop bands to have some fun and raise money to help themselves.

Most bands have switcherooed with other bands, combining and rehearsing



**Soul power:** The Breakestra follows in the Godfather's funky footsteps.



**Rocks the house:** Cut Chemist is bad meaning good.

(or not rehearsing, as the case may be) unusual cover songs in an effort to get funds to find places to practice. A duet fronts the next band: he in moptop, leopard coat, tight black beatnik shirt, gold lamé scarf, and fake mustache, she in modest black dress and mall hair, they execute an unheinged medley of joyful and painful '70s and '80s radio hits. A seamless procession of "Don't Go Breakin' My Heart," "Islands in the Stream," "I Had the Time of My Life," "Don't You Want Me," "Paradise by the Dashboard Light," and, finally, "I Got You Babe" propels the masses into a state of puzzled euphoria. Another group pays a welcome and stunning homage to the Flaming Lips, and indie nerds in the audience reach for the Kleenex. Hauling Ass, a Kiss cover band, rock out to "Deuce" in matching Sharpied T-shirts, and then the Cuntz, a true rock-star quintet touched by the hand of Ian and well versed in the art of tight pants and arena-rock histrionics, do the Cult better than the Cult do. Though they are impostors, they seem real, and it feels real, and they're tighter than tight, and they astonish the fans — proving as well as anyone else this weekend that inspired imitation, when the real thing is unavailable, is a fine way to move the crowd. ❖



# Hidden Spain

**H**e spoke of moons on the run, of black angels carrying snow water, of winds that brandished hot swords against hearts made of olive oil. It was 1935, and the Andalusian poet Federico García Lorca was giving a lecture on *Romancero gitano*, his book of poems about gypsy life in southern Spain. Though his poems celebrated the anguished cries of gypsy song, Lorca insisted they were decidedly "anti-flamenco" because they contained "not one short jacket, suit of lights, wide-brimmed hat, or Andalusian tambourine." He was after not the "visible Andalusia" of castanet flamenco tourist kitsch but the "hidden Andalusia" that castanets and heel-stomping table dances cover up — the pain and anger of a people stepped on by a state that has turned making money off their soul into a national pastime. A year later Lorca would be assassinated by the forces of Franco during the first days of the Spanish civil war.

Lorca's poems remain principal documents of not only "hidden Andalusia" but hidden Spain — the Spain of Moors and Arabs, the Spain of African immigrants and Basque separatists, the Spain that longs to renew itself in the Latin American cultures it once colonized. Hidden Spain is the Spain beneath the folklore, undocumented Spain, Spain without papers or passports. "I am a border in the sea, a ghost in the city," sang one son of anti-Franco Spanish exiles, Manu Chao, in his 1998 song "Clandestino." "The authorities say my life is prohibited."

The prohibited lives of these ghosts in the city haunt *Rey de la rumba*, the new album from Barcelona gypsy singer and guitarist Pubill "Peret" Calaf, who grew up selling fabrics in gypsy street markets with his itinerant merchant father. In the late '60s, after years of relying on the cry of his throat and the *palmera* clapping of his callused brown hands, he grew Elvis sideburns, retooled his native Mataró gypsy song on an electric guitar, and fused it with enough rock, jazz, and mambo to help birth a new language of gypsy expression: the rumba catalana. *Rey de la rumba*, which contains new versions of some of his most successful gitano pop rock hybrids, is Peret's first album in years. The Spain it reveals is the mestizo Spain that Spain has always been and the mestizo Spain that Spain has always denied, through the promotion of a European identity that eclipses the *clandestino* others it's built on.

These others are everywhere on *Rey de la rumba*. Peret invites some of Spain's most vital and controversial young musicians — many of them fellow Barcelona gypsies — to reinvent his songs and in turn wage a battle between pop flamenco visibility and the aggressive underground invisibility of the Spanish margins. There is Afro-Cuban rumba and mambo, Tex-Mex norteño and cumbia, Jamaican dub, militant breakbeat. There is Dusminguet, who perform in Arabic and Spanish. There is Manuel Malou, whose last album, *Mixa Cooltura*, resonated with immigrant voices from Cameroon and Senegal. There is Tonino Carotone, a *madrileño* who has traded in his Spanish urbanity for the provinces of the Spanish countryside and his Spanish birthright (as Antonio de la Cuesta) for an Italian alter ego.

And, perhaps most important (and most surprisingly for a gypsy record that went gold on the day of its release in Spain), there is Fermin Muguruza, the former leader of punk radicals Negu Gorriak, who has emerged as the Basque country's most prolific audio activist. *Los vascos*, or *enskadi*, are Spain's oldest indigenous population — before the gypsies, before the Moors, before the Jews — and for years have been an *euskera*-speaking thorn in the side of Spanish nationalism. Not only does Fermin sing in *euskera* when he joins Peret on a jungle-jacked version of "Voy, voy," but so does Peret, and the two trade verses in Romaní, the native language of the gitanos. And so a song that many critics dismissed in the past as exemplary of sell-out gitano pop is now reborn in two of Spain's most disenfranchised unofficial languages over a spiral of ballistic breakbeats on transcontinental loan from Kingston sound systems and U.K. ghettos.

Two artists from Mexico — the colony Spain seems to have the hardest time shaking in its quest for postcolonial innocence — also work their way into the hidden Spain that Peret curates: the Monterrey cumbia-hop conjunto El Gran Silencio and Professor Angel Dust, who has himself left the colony for the crown and has worked with, among so many others, Sevillian rapper Mala Rodríguez. Rodríguez's own debut, *Lujo iberico*, which plops hip-hop down in the center of southern Spain, is a record Lorca would have loved; he relished the similarities between New York blacks and Spanish gypsies as early as the 1920s.


If you listen closely to Rodríguez's "La cocinera," you can hear her rhyme flow dissolve into the throaty trill of gypsy song. Her words elongate, flutter, and scrape, and they get close to what Lorca once described as "the scream of dead generations, a poignant elegy for lost centuries." It is the same sound that perforates *Rey de la rumba*'s chart-topping polish, the sound of the past forcing its way into the present, the sound of the hidden pushing its way back into visibility. ❖

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# Drip dry

*Pollock isn't a splatter flick. By Johnny Ray Huston*

**W**inter: it's the time of the season for tortured-artist film bios that court the Academy. In a dark cellar within the Shrine Auditorium, David Helfgott and the ghost of Jacqueline du Pré perform triumphant (his) and tragic (hers) piano and cello variations on the themes from *Shine* and *Hilary and Jackie*. The spirit of Jackson Pollock arrives, drunk and angry because his life is now being exhibited by Sony Pictures Classics.

Yes, *Pollock* has garnered the expected Oscar nominations: Ed Harris for Best Actor, Marcia Gay Harden for Best Supporting Actress. That's two more nominations than *Basquiat* received in 1996. But self-destructive painters don't have heartwarming populist appeal, so if he wants a statuette, Harris the burgeoning artist should probably cast himself in bronze or gold.

An alternate title for Harris's directorial debut might be *Come Back to the Gallery*, *Jackson Pollock*, *Jackson Pollock*; a dim gallery of Actors Studio semi-star turns orbit Harris's mostly mute, perpetually pained and bewildered embodiment of an antihero. A scene in which Pollock's shadow confronts an empty

white canvas epitomizes Harris's direction: it's stagy. But Harris the director lacks Robert Altman's cynical insights into staging movies and filming art; *Pollock's* presentation of a notoriously drunken, lurching life is sober and straightforward. Aside from a Christmas scene in which Pollock is disciplined for his lack of traditional values ("Is Picasso more important than your family?"), the film never succumbs to *Shine*- or *Hilary and Jackie*-style manipulation. But its detached, literal perspective on the painter's life isn't revealing.

Based on Steven Naifeh and Gregory White Smith's *Jackson Pollock: An American Saga*, Barbara Turner and Susan J. Eshmill's screenplay essentially dramatizes anecdotes. Turner's past work (she gave Jennifer Jason Leigh her greatest opportunity to wallow in mannerisms with *Georgia*) might suggest that *Pollock* is a sprawling home for emotional indulgence. The film's pace, however, prevents sustained displays of passion, instead offering shorthand versions of events from Pollock's life. Sub-witty bit parts fill the time between Harris's outbursts of paint and temper. Val Kilmer smirks at the opportunity to be Willem de Kooning. A glazed, old-

fashioned Bud Cort (as Howard Putzel) accompanies Amy Madigan's butch, bottle-brown incarnation of Peggy Guggenheim ("I do not walk up five flights of stairs!"). A porcine Jeffery Tambor provides a reticent portrayal of Pollock's equally aggro right-hand critic, Clement Greenberg. And Sada Thompson once again showcases her trademark wince as the mute matriarch of a family.

Ignoring the childhood years, Turner and Eshmill's screenplay focuses on the relationship between Pollock and chief booster (and fellow painter) Krasner. *Pollock* views Pollock as a vessel for the knowing, socially adept Krasner's ambition. Early on, when she undresses at the end of a hallway, it's as if, like a noir femme fatale, she's aware that she's lit to be an alluring silhouette; later, whenever Krasner utters her husband's name, it's as if she's addressing Pollock the product. Compacting Brooklynese with upper-crusty tones ("Eye-thuh we marry or we split," she spits out during a typical romantic negotiation), Harden — looking like an intellectual Jeanne Tripplehorn — does what she can to add nuances to the role, which in a sense is a prefeminist, restrained version of the volcano she embodied in Alison Maclean's *Crush*.

While Harden's big moments are verbal ("You need! You need! You need!"), Harris's performance is primarily physical, Pollock by way of Brando. He's never met a familial dining room table that he didn't want to



**Never mind the Pollocks:** Starring and directed by Ed Harris, above, *Pollock* never captures the passion of the self-destructive painter's life and art.

attack: an impromptu impersonation of Gene Krupa, substituting silverware for drumsticks, serves as a precursor for a holiday tantrum in which Pollock literally turns the tables on filmmaker Hans Namuth (Norbert Weisser). In the film's most meta sequence, as Namuth clumsily bullies Pollock's painting process, Harris assumes that audiences will believe his own direction has a compassionate perceptiveness that the documentarian lacks. But *Pollock's* earlier scenes of Pollock painting are free of creative fever; Jeff Beal's score and Kathryn Himoff's editing politely gallop along as Harris self-consciously dances over and bleeds onto the canvas.

*Pollock* portrays *Life* as a harbinger of death; the film opens with a close-up of Pollock signing a copy of the notorious magazine profile that made him the 20th century's first American art "star." The *Life* belongs to a young female admirer (Jennifer Connelly) who is later revealed to be Ruth Kligman, the lover who accompanied Pollock on his fatal drive through the Hamptons. A celebrity's critique of celebrity's effect on creativity, *Pollock* is a vanity project nonetheless. Harris may act like Pollock, but he never taps into the action of his painting. ❖

**'Pollock'** opens Fri/23 at Bay Area theaters. See *Movie Clock*, page 100, for show times.

# A dying art

*Pop-damaged Too Tired to Die fails to motivate. By Dennis Harvey*

**D**eath, be not proud: get a better agent, pronto. This week brings not one but two serious contenders for the grimest reaper ever (in terms of celluloid lameness, that is): Whoopi Goldberg in the flatulent "family" funfest *Monkeybone*, and Mira Sorvino in the equally trivial art-house pursuit *Too Tired to Die*. Throw in Wim Wenders's all-star thinkfest *Million Dollar Hotel* (script by Bono! a beautiful day we'd never hoped to see!), and it's a rough moment for metaphysics-in-entertainment altogether.

*Too Tired to Die's* Wonsuk Chin was 24 when he conceived his film, just pushing 30 when the edit hit the can. His ideas are the consequence of formative years (in native South Korea, then New York City) reportedly spent watching up to 500 films per annum. *Too Tired* shows it — with empty technical polish, fussy fashion-spread aesthetics, hip-talent guest list, undergraduate pretensions, laughless "quirky" humor, and no real-world-gleaned insight worth sharing.

Chin's protagonist is a guy named Kenji (Asian pop idol and *Chungking Express* star Takeshi Kaneshiro), a

Japanese cutie with very long bangs who lives in Manhattan for no obvious reason. He's awoken from slumber at 11:45 a.m. by his long-distance mom, and his ennui is not alleviated by the news that (a) she hasn't sent her latest check yet, (b) she's still harping on that "get a job" business, and (c) he's to pick up an unwanted friend-of-family guest at the airport later in the day. He rolls out of bed just long enough to pop in a Pizzicato Five tape and pose against his apartment's ever-so-artful white-on-white minimalism.

Outside the local café, where other vaguely artistic types of many nationalities exude pointless 'tude, Kenji chalks up his first stop on today's magical mystery tour. Two rollerblading figures in black chase a costume-party "Arab youth," then are joined by a blond enchantress (La Sorvino) who materializes out of nowhere. Why, they all look *exactly* like figures from his earlier pseudo-Valentino-movie dream! What portends this and subsequent run-ins with said femme fatale?

Eventually Kenji learns from omnipresent Miss Death that he's got 12 hours to live. Dunno 'bout you, but I'd

probably find better things to do in that last half day than wander around some more upscale cafés, bars, and galleries, having conversations that include such insights as "Appearances can be subjective" and "We don't belong to each other — we belong to ourselves." Encountered en route are a German-born, Paris-residing woman of mystery (Geno Lechner); two fortune tellers who, gasp, look like one and the same woman (Aida Turturro); Jeffrey Wright as a goateed hipster who appears to be reading Balzac, but is he really? (Note to self: can you ever truly know people??); an Italian-émigré aspiring filmmaker (played by *The Sopranos'* Michael Imperioli) who spouts stale linguini like "Whassamatta, you no like-a yo' food?"; the obligatory sad drag queen (David Thornton); and yet another mystery woman in a strapless dress (Hye Soo Kim), this one attached to a sage old artist named, no kidding, Bill Sage (Ben Gazzara, exuding his own special musk of fatuous-veteran-actor "wisdom").

Weaving through all this glamorous life is the most mysterious woman of all, ever tempting ... but can Kenji commit? You can see why Sorvino took this role, and it ain't pretty: elaborately coiffed and designer-clad — a different Oscar-night look for every scene, from glitter-gold shrink wrap to faux geisha robes — she's licensed to appear every inch the goddess she clearly thinks she is. Sorvino at times seems like a gifted, modest comedian (*Mighty Aphrodite*, *Romy and Michele's High School Re-*



**Poor, Yorick:** With empty technical polish and fussy fashion-spread aesthetics, Wonsuk Chin's *Too Tired to Die* shoots for metaphysical depth and misses.

*union*), but then the Academy of Motion Picture Arts and Sciences may have gone to her head. Other of her recent roles have included *La Monroe* (in the dreadful TV movie *Norma Jean and Marilyn*) and Daisy Buchanan (in the ditto recent *Great Gatsby*); a Joan of Arc is threatened. Maybe her agent is Death, the one who pumps careers full of embalming egomaniacal delusion.

As its title duly suggests, *Too Tired to Die* zombies onward to a wildly unmotivated violent climax, followed at last by the Sorvino of Eternal Jeep singing, nay weeping, "Non, je ne regrette rien" over Kenji's dying breath. Just what's she sad about? Ah well, "A

woman's mind is as unpredictable as a car," as another dialogue gem muses. Elsewhere: "It's like life itself ... you can't know it until you've lived it *all*." En route to cosmic whatever, *Too Tired* name-checks Lubitsch, Proust, Joyce, and Jacques Brel and pays stylistic homage to Ozu and John Woo. Such rarefied good taste; too bad Chin deploys it like expensive furniture that's still got the price tags on it. ❖

**'Too Tired to Die'** opens Fri/23, *Four Star*, 2200 Clement, S.F. (415) 666-3488. The director will be present at the 7:30 p.m. screening opening night. See *Movie Clock*, page 100, for show times.



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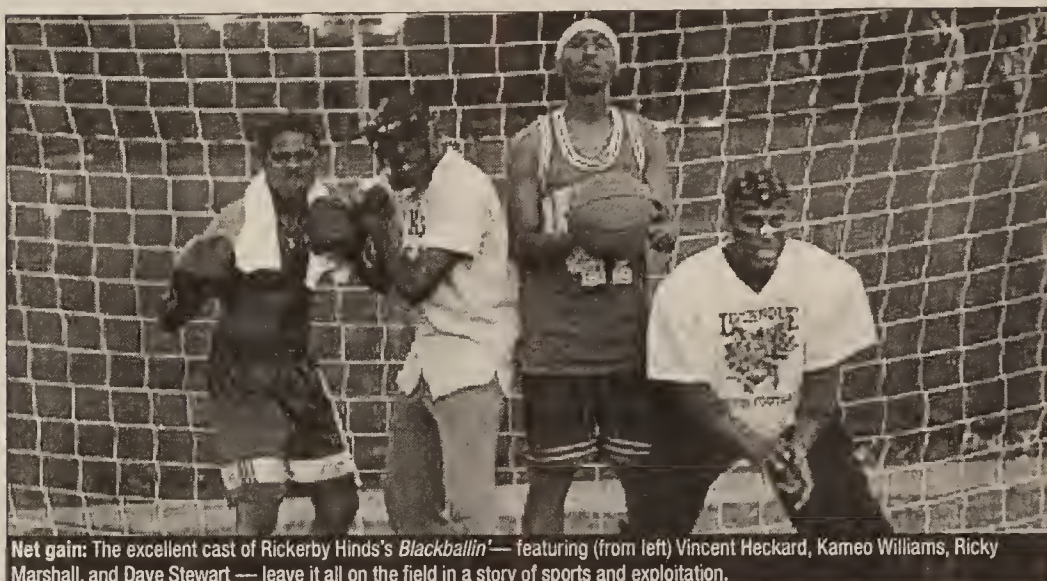
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## theater



**Net gain:** The excellent cast of Rickerby Hinds's *Blackballin'*—featuring (from left) Vincent Heckard, Kameo Williams, Ricky Marshall, and Dave Stewart—leave it all on the field in a story of sports and exploitation.

# Counter culture

The absorbing *Waiting to Be Invited* makes its way to a momentous lunch. *By Brad Rosenstein*

**W**ell-intentioned historical offerings often can seem more dutiful than thrilling, but two productions about the past that hit stages during Black History Month — *Waiting to Be Invited*, at the Lorraine Hansberry Theater, and *Blackballin'*, from the Oakland Public Theater — transcend the limitations of reverence.

S.M. Shephard-Massat's first play, *Waiting to Be Invited*, has been garnering attention and awards around the country. Set in 1961 Atlanta, the play follows the journey of four African American women to a downtown lunch counter, where they plan to insist on their newly mandated right to a desegregated meal. Shephard-Massat paints strongly etched portraits of Miss Louise (Mwansa Furaha), Miss Delores (Clara McDaniel), Miss Odessa (Johanna Jackson), and Miss Ruth (Eloise Chitmon) in the first act, which encompasses the women's bus journey downtown, but it's also a slow, digressive affair heavy on exposition.

It's only in the brief second act that the play really seems to start. As the women assemble outside the lunchroom and prepare to take the plunge, they force one another to come to terms with why taking such risky action is so important and necessary. The play takes off in this last half hour, becoming an absorbing drama that details the personal price of making history. Jackson is powerful in the play's most dynamic role, and all four women make for a rich ensemble texture. Paul Carter Harrison's direction, which includes some oddly intrusive projections and segues in the first half, finds an effective ritualistic gravity in the second.

much less traditional tack: using a freewheeling hip hop-theater approach, Hinds demonstrates how much old history still resonates in our "national religion" of sports. Using a slave-ship metaphor, Hinds takes an extremely dark view of how African American men have been held down, abused, and exploited in one of the few areas of American life in which they have won visibility.

The play's politics, exemplified by the white-coach-as-new-massa concept, may be reductive, but Hinds shines when he explodes our smug self-congratulation where sports are concerned, particularly regarding any misguided ideas we may have about their promotion of racial equity. Focusing in turn on football, basketball, baseball, and boxing, the play is at its most potent when it calls up the ancestors from those fields of dreams to inform the present with sorrow and attitude.

Manu Mukasa's halting direction tries a little too hard to let Hinds's writing break out and jam, and when the playwright's language and ideas start to cook, he doesn't need the help anyway. The best thing here is an excellent cast whose members all find ways to fly in their respective vignettes, including Vincent Heckard as Down, Ricky Marshall as Hoop, Kameo Williams as Stick, and Dave Stewart as Jab. Together they render this disjointed vision with plenty of theatrical juice, finding a meaningful here and now in the ghosts of there and then.

### Yes, doom

Hurray for Campo Santo, Intersection for the Arts, and Alma Delfina Group for bringing renowned playwright John Stepping back to the Bay Area after way too long an absence. Their

commission of Stepping's newest play, *Contagion: an american book of the dead*, represents his first major production here in 15 years.

In the triptych pattern that has become a Campo Santo staple, the three disparate vignettes that make up the evening are nevertheless united as portraits of Americans abroad. Losing themselves, escaping, and disappearing from China to Africa, these characters aren't tourists; they're pilgrims seeking oblivion and doom.

Despite sharp turns by Nina Gold and Machiko Saito in the first two pieces as, respectively, a wanna-be English-language teacher and an existential porn queen, the strength of the evening rests largely in the final piece, *Rin across Africa*. This memory of the maddening, enigmatic Brigance (Steve Marvel) by the man (Michael Cheng) and the woman (Comika Griffin) who loved him — but never really knew him — has an almost Jamesian richness, both arch and deep. Sean San José's direction feels superficial at first but gains complexity, using Alex Nichols and Tom Ontiveros's glittering temple set as the stage for mortal distraction and sustaining illusion in this intelligent, affecting play. ♦

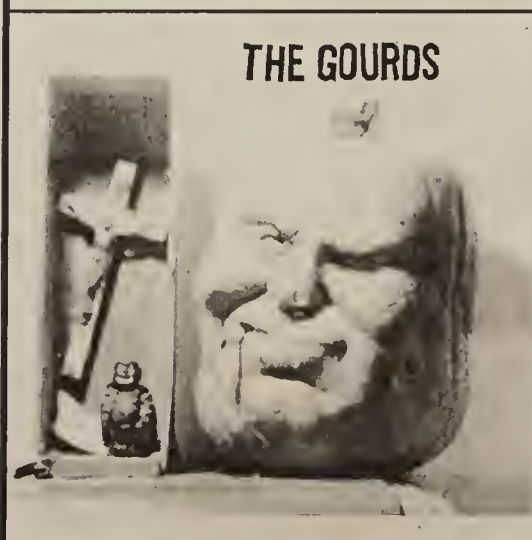
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# Extreme dance

Elizabeth Streb challenges space and time.

By Rita Felciano



**Upward bound:** Elizabeth Streb looks to take her choreography to new heights during her National Dance Project residency at UC Berkeley.

**A**s a kid Elizabeth Streb accidentally burned down a barn, received praise as a "brave little boy" when she reached into the jaw of a live eel to pull out a hook, and sent her father's friends scattering when her 20-gauge shotgun ricocheted and sprayed pellets at everyone in sight. Those incidents, Streb says, "were my first performance experiences." Today Streb's performance heroes include Merce Cunningham and Evel Knievel — the former for ongoing and uncompromising investigations into the nature of movement, the latter for sending the body into places it was not supposed to be able to go.

MacArthur grant winner Streb is not exactly your ordinary postmodern choreographer. On a recent visit to the Bay Area in preparation for her National Dance Project residency at UC Berkeley (Mon/26–Fri/2), she admitted that "the dance world has had problems with what I do, probably in part because structure is not easily visible."

Streb started her career in the early '70s, when, after college, she headed west to study dance with Margaret Jenkins. Incidentally, while working in a doughnut shop in the Haight, she learned to flip trays of doughnuts into the glaze so precise-

ly that they all hit the goo at the same time; only Streb knows if this skill started her on her current high-velocity trajectory of investigating weight, speed, viscosity, and space.

What Streb has been trying to do for the last 25 years is create pure "action," which she defines as "something [that], when you experience or witness it, can be nothing else." This means taking a movement — twirling, skipping, squirming, running, flying, spinning — stripping it of context and metaphor, and pushing it to its most extreme state, arriving at some kind of essence: the "skippingness" of skipping, for example.

Since Streb works with human bodies, she pushes them, physically and emotionally, into dangerous territory. "But if you are not beyond the comfort zone, you live in a world of clichés," she says. Though dance doesn't, some sports have names for that space where the most intense physicality becomes almost mythological. Boxing calls it "heart"; rodeo calls it "try." For Streb, her own equivalent of these terms is the only way to penetrate and maybe go beyond physical laws, making them visible onstage.

Attending a Streb performance — such as the one she and her Ring-

side company offered three years ago in Berkeley — means watching people drop off 10-foot-high walls, free-fall dive from scaffolds, crash through glass panes, or slam full-force into walls. Her most recent work, *Action Heroes*, which after a recent 12-city tour is in hiatus, pays tribute to the people she considers her antecedents: Houdini, Knievel, Annie Edson Taylor (who went over Niagara Falls in a barrel), Alvin "Shipwreck" Kelly (who spent 49 days on a flagpole), and Cannonball Richard (who stopped cannonballs with his stomach).

A Streb performance is at once a circus act and a lab experiment. To do her investigations, she sets up stage structures — catapults, centrifugal launching machines, trampolines — that allow the body to go beyond the possibilities of ordinary space and time. Streb wants the body in extremis. "We do crash a lot," she admits candidly. It's a price she and her dancers, who are superbly trained, are willing to pay. One of Streb's fantasy dances includes an elephant standing on four people, one leg on each person. "I have talked with an elephant trainer," she volunteers. "He says it can be done."

For the Berkeley residency Streb got together with faculty from architecture, physics, mathematics, chemistry, and civil engineering to propose a series of paradigms. "I told them what I was interested in, and [I] wanted to know what kind of information they had that could be a resource for me." Specifically, she is keen on building a "cause and effect" machine.

A highly physical choreographer, Streb is also a highly theoretical thinker. Some of the questions she raised with the professors approach science fiction. Can a person do something so fast that he or she appears to stand still? What would be three unpredictable events in a row that were still believable causally? Is it possible to occupy several places at the same time? Since movement is so often discontinuous, a professor from the math department suggested that Streb try to physicalize the principle of a discontinuous line; what she has designed, and may build during her residency, is a stair-like structure without a connecting riser.

"If you are willing to suspend your disbelief," Streb says, "you can come up with material you wouldn't get any other way." ❖

## National Dance Lab/Elizabeth Streb.

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# Dub is the message

J-Boogie's Dubtronic Science is *not* downtempo, but it's kind of cool.  
By Amanda Nowinski



**At the root:** As J-Boogie, Justin Boland traces all kinds of beat and bass music back to the dub beneath.

**D**owntempo" is a loose, stupid modifier that implies depression, retardation, and at best, boredom. There is nothing sexy about it; the name does not stir fire within the hips of girlies on the dance floor, nor does it convey any parameter of style — is it '60s lounge music, "future" jazz, ambient, Kenny G, or Air? Who knows. The only attractive possibility is that it might be something to swallow to prevent anxiety.

So when I tell you that Justin Boland, a.k.a. J-Boogie, makes downtempo, I don't really mean it. All I really mean to say is that his music will not yank you from meditation or pump the living fuck out of you at a discotheque. When he sits down at his computer, keyboards, sampler, mixing board, and so forth, he creates a sound that slowly reverberates out to the very tips of Saturn's fuzzy rings, echoes from the pounding of a distant gong, and vibrates in the halo above an irie saint's head. By this I mean dub music, roughly. Here a weighty, metronomic beat and speaker-tweaking bass converse equally, while sputtering molecules of light expand, shrink, and sibilate across the mellow, mellow horizon. Boland's bass can make your speakers bleed.

It would be convenient to let the category rest somewhere in dub, but it is important to note that Boland is a cross-trainer. He's one of those nosy, curious types with his paw in all kinds of styles and scenes. He's worked as a resident DJ in local hip-hop, dub, and jungle clubs; coproduces *Beatsauce*, an underground hip-hop show on KUSF, 90.3 FM; programs urban

music for Spinner.com; and, with more than 10,000 slips of vinyl stacked meticulously around his home, can throw a set together of any beat and bass music you can think of — soul, funk, disco, reggae, dub, house, jazz, jungle, hip-hop, and most recently 2 step. "I'm addicted to beat music," he says. So it isn't just dub that pulsates in Boland's sphere; it's all of the above.

"Dub is the most important aspect of music, whether you're talking house, hip-hop, 2 step, reggae, dancehall, whatever," Boland notes as we chill out in his flat, a dimly lit enclave whose style resonates '70s love-man (candles, beads, dark wood panels, orange and brown lamps), eclectic stoner (Mad Professor poster, Bosch triptych, incense, lots of plants), and b-boy (graffiti sketches, hip-hop flyers, and old rap album covers).

Boland plays me a work in progress from J-Boogie's Dubtronic Science, his production name and live act. *Whoosh, tat-tat, boom, boom, whoosh, tat-tat, boom boom...* "Dub takes it back to the roots of rhythm; the things that connect that are the drum and the bass. When true music heads understand that, then they open their heads up to all types of music."

Indeed, dub is the skeleton. Strip away the social makeup and the higher-frequency tones from hip-hop, disco, and dance, and you have just two things: rhythm and bass. Beat structure and speed are the two significant distinctions. ("The only difference between hip-hop and house is tempo," Boland remarks.) The dub connection feels more literal in hip-hop, but you can hear the instrumental Rasta

man pulsate in all deep, electronically produced dance music — see Giorgio Moroder and Donna Summer's "I Feel Love," Mr. Finger's "Can U Feel It," and Rhythm Is Rhythm's "Nude Photo."

"Dub is like an X ray," Boland continues. "It breaks the music down, and you can focus on the bass and drums, how the delays can work off other instruments. It's when you focus on a rhythm, and your body just moves."

But dub isn't just the sonic foundation; it's also where the studio technique of beat and bass music originates. Dub — literally the instrumental B-sides to reggae tracks that Jamaican studio engineers like the late King Tubby and Lee Perry pioneered more than 30 years ago — gave birth to the remix and made legends out of gearheads, who were, for the most part, toiling anonymously in the studio. Vocals and tones are stripped from the palette at the mixing board and are reintroduced at the producers' whim through psychoactive effects and loops. What King Tubby and Perry concocted became the standard for today and provoked journalist Richard Williams to write in *Melody Maker*, in 1976, "It strikes me that there are possibilities inherent in this aberrant form which could, perhaps, resonate through other music in the years to come; this may seem like a wild prophesy, but it could change the nature of some areas, and the nature of the ways in which we both play and apprehend music."

The Dubtronic live performances rock the body through the languid dub haze by stressing the beat. Boland takes his studio oeuvres, mixes in other hip-hop, dub, and jazz tracks, and creates a

jam session of sorts with live percussionists, flute, and sitar players. "Dubtronic is fusion," he says. "I take the world of the DJ and the producer and the beats and fuse that with organic percussion sounds and instruments. It makes you move more. When you hear live congas, you're more apt to dance than if someone is just laying them on a record. This creates a whole other level of music. It's not just this, and it's not just that."

The further you get from the dub roots, it seems, the less deep the music becomes. House gets too flowery and treble inflected, jungle too cruel, and techno too clanging. You lose the meditative state, the solid groove, and the mystical edge. But if the dub ethic is at the heart of Boland's sound, then it was also more connected to the pulse of the S.F. club scene he ventured into a decade ago. When he arrived from Portland to attend the University of San Francisco, the nightlife was a breeding ground for future cross-trainers. Then the circuit was smaller, more racially mixed, and centered more closely on roots music. It was the era of the Mister Fives warehouse parties, the Informal Nation parties, and the nascence of the Bulletproof Boats, on which you would have Marques Wyatt spinning sultry house and the Pirate DJs booming hip-hop, all at the same event, something almost unheard of today. During this period, Kirk, Dedan, and Toks dropped the dancehall, while DJs like Romanowski and Kevin from Bulletproof spun old funk and soul. The tempo was relaxed; the groove was more pronounced. Hard

drugs — which eventually created distance between the dance and hip-hop scenes — were not as prevalent. It was a time of intense musical education for the club set, an age when you would have an entire dance floor of house lovers and hip-hop heads all yelling out the lyrics to songs by Super Cat, N.W.A., or Masters at Work. The sphere felt secure.

It is this mixture of genres and attunement to roots music that Boland has come to represent. "The way it started was the whole Mister Fives style," Boland says. "The formula was diversity, that was the whole vibe — dancehall, hip-hop, soul, and it was open to house. But today you have a smaller amount of people that integrate. I would go to a punk show in the early '90s, hip-hop clubs, and reggae shows. I was immersed in a lot of different worlds."

But it was hip-hop, not just dub, that lured Boland into DJing. While a student at USF, Boland hooked up with Wisdom (also a partner on *Beatsauce*, along with Raw B), learned to DJ, and soon enough started playing out at house parties and smaller clubs, paying his dues. Hip-hop, with its infinite range of samples and influences, was his entrance to other musical forms.

"Hip-hop and acid jazz had that huge umbrella," he says. "One person's definition of hip-hop might be DJ, scratching, MCs, but if you go back to Africa Bambaataa and Cool Herc, the originals who created hip-hop music, their idea of hip-hop was an umbrella. It was an umbrella to soul and jazz, funk and disco and reggae, and rock music that had funky drum breaks on it. Hip-hop would use a soul sample, and you'd find the original of that, and then find another artist that sounds like that. Those old-school DJs threw in all elements of music; that was the true essence of hip-hop."

Four years ago Boland brought his cross-training to the mixing board. Ubiquity released his first track in '97, and since then he's had a steady flow of singles on Om Records and pressed with the dub label BSI and, most recently, Future Primitive Sound. Boland continues to DJ around town, send magnetic hip-hop airwaves every Sunday night on KUSF, and zap new music across the Internet to hungry music fiends living in Iowa or Bangladesh. Boland is a dabbler, a jack of all beat-based trades. "That's probably part of my problem," he says. "I dabble in everything, and that's why I'm moving at this pace." Dub pace, that is. ❖

**J-Boogie's Dubtronic Science** performs Sat/24, Justice League, 628 Divisadero, S.F. (415) 289-2038. A Future Primitive Sound record-release party, also featuring Stellar Trax, Romanowski, and Doc Fu and Zeph.

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# What's next

The Red House Painters' Mark Kozelek adds a new chapter to his career as a solo artist.

By Eric Shea



Out of the house: Mark Kozelek's solo feats include seeking out the poetry in AC/DC.

I think I distance myself from a lot of things," Mark Kozelek admits in a deep, buttery voice that's as easy on the ears in conversation as it is when he sings. Although he looks rested and relaxed sitting in a small Chinese restaurant in his Nob Hill neighborhood, the soft-spoken Kozelek has been busy during the past three years. He's just released a solo album of deconstructed AC/DC songs, *What's Next to the Moon*, on Badman Recording Co., and recently spearheaded *Take Me Home: A Tribute to John Denver*, also on Badman. He acted in Cameron Crowe's *Almost Famous*, sold a song by his band, the Red House Painters, to the Gap, and fought to rescue the group's sixth album (*Old Ramon*, out on Sub Pop April 17) from the clutches of Island Records. "I kind of hid away in L.A. while the lawyers fought for my band," he says.

When Island Records dropped the Red House Painters from its roster in 1998, the band's career was put on indefinite hold. Kozelek found himself doing what any productive artist would do: he escaped by becoming a workaholic.

Crowe, a fan of the Red House Painters, cast Kozelek as the bass player in the fictitious band Stillwater in *Almost Famous*. Kozelek gave the stereotypical rock bassist a distinctly West Coast twist, nailing the part so well that anyone who'd ever been in or near a band couldn't help laughing.

"The *Almost Famous* thing just kind of landed in my lap," Kozelek says. "I only had to do one audition. I guess I kind of had my foot in the door, because Cameron likes us. He's directing a new movie starring Tom Cruise, and I didn't even have to audition for it. He just called me, and I

came down. If things keep coming this easily in the film business, I'll do them every time. But I see people down there struggling pretty hard. I definitely wouldn't want to get into any kind of a situation where I was living down there and going out crazy auditioning for things like three or four times a day. It's just not my first passion."

Anyone familiar with Kozelek's work already knows about his real passion: he writes music that you want to put on tape to share with every lover you've ever had. Like the songs of Nick Drake, Tim Buckley, and Leonard Cohen, his work explores the painful period after love goes wrong, exposing the insecurities and self-awareness that come with heartbreak. Lyrics roll off his tongue like a last good-bye, while his guitar soars into territory where J. Mascis meets Neil

Young. On his own, Kozelek peppers his folkish musings with confession and self-realization so stark and sincere that his sets alone are as popular as those of the Red House Painters.

Kozelek's solo success fell into his lap as unexpectedly as his acting opportunities. "Last year promoters were willing to pay for me to go out to South Korea, Scandinavia, Ireland, and London, but they couldn't afford to pay a whole band," he says. "So I think that I probably did that — and the movie, too — to hide, after being kicked by Island."

While touring, Kozelek experimented with a familiar musical indulgence: he started playing covers of old-school rock songs. He'd done it before with Red House Painters, tweaking arrangements and melody to fit his own sensibilities. On the second self-titled Red House

Painters album, he turned Paul Simon's "I Am a Rock" into a long, fractured folk-rock anthem; *Songs for a Blue Guitar* (the band's fifth full-length) was loaded with covers, including the Cars' "All Mixed Up" (later used on the aforementioned Gap commercial), an almost anti-prog version of Yes's "Long Distance Runaround," and a "Cortez the Killer"—inspired take of Paul McCartney's "Silly Love Songs." Last June, Kozelek released his solo debut, *Rock 'N' Roll Singer*. Out of seven songs on the extended EP, three were originally by AC/DC.

"The AC/DC covers came about because of playing in Europe," Kozelek explains. "I did some solo shows over there, and in my set I would cover two AC/DC songs, and people would respond pretty well."

The positive feedback helped spawn the concept behind *What's Next to the Moon*, on which he does 10 songs — every one an interpretation of a Bon Scott composition. The result is a remarkable album, AC/DC stripped down to a mostly open-chord acoustic sound. Scott's lyrics were often undecipherable grunts set to bursts of bonehead bar chords; Kozelek's rearrangements sound mildly sedate, at times diffident, and stunningly beautiful. Scott as poet is — to say the least — a side of the rocker that listeners haven't heard. Kozelek himself was surprised to find it.

"There's a definitive structure in AC/DC songs," he says. "They're mostly made up of three or four chords and a very simple time signature, so the lyrics break down really well into open-chord acoustic songs. After working on three or four, I discovered the flow that was already there. I really didn't know that Bon Scott had such good lyrics until I began to break the songs down like that."

While he paid obvious tribute to Denver with the *Take Me Home* compilation, Kozelek claims that the AC/DC covers are an accident. "It's funny," he says, "because some people think that this record is a tribute to Bon Scott, but I never set out to do that. It just unfolded in the same way as writing some of my own songs over the course of a few months."

While the San Francisco music scene often seems to be reduced to cover bands playing '80s hits to weekend warriors, Kozelek's work has more in common with that of Chan Marshall from Cat Power than a white guy wearing an Afro wig in the local Jackson 5 cover band. His manipulations of melody and sugary arrangement give birth to beautiful new music. "It just happened," he says. "You may not recognize the songs right away as AC/DC songs, but the results are so much better than just playing a louder version of an old song." ❖

**Mark Kozelek** plays Sun/25, 8 p.m., Great American Music Hall, 859 O'Farrell, S.F. \$12. (415) 885-0750.



## Rico Bell and the Snake Handlers

Feb. 13, Cafe du Nord

Carrying the weight of being a Mekon has to be a fairly graceless task if your name isn't Jon Langford or Sally Timms. In its quarter century of on-again, off-again activity, the group is probably as well known for lineup changes and shitty luck as it is for its many contributions to the exploration of the spectrum of fringe sounds. If you're Rico Bell (a card-carrying member since '85), the Mekon legacy is a particularly thankless one. We reckon it was no small coincidence the accordionist's arrival dovetailed neatly with the band's fertile honky-tonk, Cajun, country swing, and roots rock peak. However, history considers him just another supporting player in the Mekon revolving door, while Langford has become a Pine Valley Cosmonaut and Timms a Drifting Cowgirl. Bell (a local for a half dozen years now), on the other hand, managed to sneak under the radar in 1999 and release the most surprising and pleasing album by any of them, *Dark Side of the Mercy* (Bloodshot).

While the warm and friendly confines of Cafe du Nord would seem a perfect match for solid songwriting on the drinking tip, the gig looked to have "dud" written all over it when the doors opened to the public. Forty or so graduates of late-'80s college radio milled about asking one another things like "Who recommended this show to you?" One chucklehead grabbed a chair from a nearby table, stuck it flush against stage center, and plopped down and read a paperback. We made for the bar and doubled up on braces. Singer-songwriter Amy Rigby did a fine job warming up the crowd with songs devoted to getting tossed over the side by self-absorbed creeps. She cracked lots of dumb drummer jokes but played a bit too long, and we got antsy.



**Misunderstood:** Rico Bell and the Snake Handlers performed songs about losing and loneliness for an oblivious crowd.

The Snake Handlers yanked open the velvet curtain around 10:30 p.m. and dove right in with the mid-tempo "Big River II." All cowboy shirts, sideburns, and skinny hips, the five-piece looked like lost wanderers from the Long Ryders Fan Club Convention. The boys huilt up steam slowly, Bell tentative up in front, although the quality of his music alone can carry a performance. There's no doubt that he has a knack for Americana, but his work has an epic quality that comes from developing across the pond and being exposed to traditional English folk music. His sound is part Tom Russell storytelling and part balls-out Pogues attitude, with liberal dashes of the Sir Douglas Quintet, the Outsiders, Flaco Jimenez, the Blazers, and Parsons-era Byrds. Songs about losing and loneliness take on an added charge when written from the perspective of outsiders looking in at San Francisco.

While the majority of the audience had its head too far up its ass to actually take home anything meaningful from this flat-out terrific performance, Bell and the gang plowed forward and hit their stride right about the time he traded his acoustic guitar for the accordion and goosed it up a notch. "Merseysong," "Hear the Sirens Call," and "Traveling on the Dark Side" were standouts, and the one-two punch of John Lennon's "Working Class Hero" and the get-me-the-hell-outta-here ode "Yippee I.O." actually stirred folks into caring about what they had before them: a tremendous performer who deserved a much smarter audience. Rico Bell and Jon Langford play together Thurs/22, Johnny Foley's, 243 O'Farrell, S.F. Call (415) 954-0777 for time and price. An exhibit of their paintings will be shown Sat/24, Dylan's, 2301 Folsom, S.F. For more information call (415) 641-1416. (John O'Neill)

## The Demonics

*Demons on Wheels* (Man's Ruin)

Punk concept albums don't come rolling down the pike too often, but local drag punks the Demonics put together a first-rate fuzzed-out tribute to the classic outlaw biker flicks of the '60s on their Man's Ruin release *Demons on Wheels*. From the sampled dialogue that opens the album (a biker chick, full of attitude, pointedly asks, "Are you racin' or watchin'?") to the screeching tires, gunfire, and explosion sound effects of "Motorgeddon," the Demonics focus unwaveringly on rabble-rousing road anthems. "She-Devils on Wheels" and "Anesthesiologist" blaze along with three-chord riffs topped by a confectionary glaze of hooky vocals. The guitar tones nod to cyclical soundtrack masters Davie Allan and the Arrows (particularly on the lone instrumental, "Dustin' the Fuzz"), but the sing-song melodies owe more to the poppy hot-rod and surf rock produced by the Del-Fi label in the '60s. The band's spot-on cover of the Beach Boys' "Little Honda" cements this bubblegum-crunch connection. A sardonic sense of humor comes through with the vampires-on-motorbikes scenario of "Race Against the Dawn" and the playfully gruesome mid-tempo murder ballad "When You're Dead." This tuneful and loving tribute is strong enough to make a Hell's Angel smile. (Dave Pehling)

## Fuck

*Cupid's Cactus* (Smells Like)

Friends have often complained that this bad-word band is just too goofy. But for the Oakland foursome, the dirty name and the gimmicks are just a way of eschewing the whole cool-rock-band trip. Even though their fifth album, available only in mass-produced packaging, lacks the charm of their earlier handmade creations, Fuck are still up to their usual antics: some songs last only 60 seconds; others start and stop, and then start up again. But since they've managed to put out another set of catchy tunes, I'm not going to let lazy, indulgent production spoil the mood. Actually, I dig numbers like "It's Unbelievable," which has the band harmonizing badly over finger snaps, but maybe not as much as "Melt," a groovy rock riff that runs across patches of keyboard and throaty vocal parts. And then there's "Dandelion Ditch," which has all the classic Fuck elements: Geoff Soule making gentle sweeps across his drum kit, Timmy Prudhomme whispering about weeds like they're a pretty lady he'd like to seduce, Kyle Statham playing ever-so-light twangy guitar, and Ted Ellison accenting the whole thing with jazzy bass. I'll never be as seduced by *Cupid's Cactus* as I was by *Pretty Slow*, the band's first release, but — under-achieving geniuses that they are — they still keep dashing off great indie rock songs. (Deborah Giattina)

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## Keep on rockin'

How much better my life would be if the Gossip lived in my town. Or maybe in my house. My pulse rate would be higher, and I'd probably die a violent young death due to overexcitement and giddy behavior, but I wouldn't watch any TV, and I would probably be a much nicer person, because Beth Ditto thinks we all ought to be. And the way she had me going during their show at Bottom of the Hill a couple weeks ago, I was ready to do whatever she had in mind.

I wrote a record review in this paper that separated the Gossip audience into the cool kids who knew how to lose their heads and the shy kids whose hearts were in the right place. My editor asked me which one I would be at the show, and I really wasn't sure. But as it turned out, there was only one type of audience member after all: the frenetically dancing kind.

Things that happened: Ditto shucked her outer clothes to reveal a fetching pair of pink, ruffled panties and a sexy bra; she walked offstage into the audience and did the grind with various willing participants; and at the end of the night she threw a dance party onstage and got everyone in the audience to sing "doo doo doo doo doo doo doo" at the top of their lungs. There was a dancing girl named Sassy Lassie with some seriously subversive go-go moves; there was jailbait in the audience.

When the lights came back on, everyone looked feverish and wild-eyed and sweaty. My friend Alissa, one of the most stylish, well-put-together people I know, had her hair hanging in her face and her clothes in a state of serious dishevelment. I felt like I'd just begun a night of exquisitely cut white drugs. Another friend and I set off into the night in search of something that could keep us on that plane of hyperactivity.

It's not always like that. In fact, it rarely is for me these days. I'm old and frail for my age, having lived the hard life of a humanities major. Besides which, a fair number of the bands I like require standing around wistfully with your hands in your pockets. Just look at my Noise Pop picks: Damien Jurado, Pedro the Lion, Jim Yoshii Pile-up, Bright Eyes, the Church Steps... I like the slow, pining vocals, the pretty, spacy strumming, the musicians who won't look you in the eye.

And it gets so complicated. For instance, if you dance to Cat Power, or even just jangle your keys by mistake, she's liable to leave the stage. Then there's times like seeing Built to Spill at Slim's, when I'm always too irritated to completely let go because Doug Martsch is extremely attractive to the tallest boys in San Francisco, and he brings out the pogo stick in all of them. Or the other night at Bottom of the Hill, where I sat on the speaker open-

mouther through the opening band Alaska's gorgeous set and then had to leave halfway through Unwound because I kept getting my arm punched by some drunk guy who insisted I wasn't having enough fun. Which was true. I almost wished I could just get onto his heavily obnoxious planet, where nothing seemed to matter beyond banging your head and spilling other people's drinks.

I don't want to be a key jangler or a head banger. I want to be a dancing girl. I want to be Sassy Lassie. The spirit is willing, but the flesh is pathetic. The night of the Gossip show I screamed my little lungs out; three days later I'd come down with the flu and was out of commission for a week. When I came out of my stupor, the high was long gone.

I don't blame rock and roll. I blame myself. I keep going through this cycle of finding rock religion and then falling from grace again. The high is a sweaty, screaming, hair-in-face kind of fandom; the low is a polite reserve, arms at sides because I wouldn't want to hit anyone who didn't feel like having their space invaded. The transformation is slow, but sadly, it's steady.

Will Noise Pop put the fear of staidness back in me? Given the young dreamers I'm spending my money on, it's not looking so good. But if anyone happens to have an extra Superchunk ticket, there's a lost soul out there who's sadly in need of saving. ❖

## got it bad

by jeff chang

## Return to forever

First-world pop is a youth cult — the shock of the new, the novelty of the moment. So what becomes of the singer who endures? Ask Shaggy, whose decade in the business has finally paid off, big time. He's been written off for years by the yardcore and by critics like me, who figured his best days, as captured on obscure Sting singles, were long over.

But when *Hotshot* came out last year, my in-box was suddenly flooded by e-mails from folks who don't listen to music for a living declaring the record to be the best black pop in years. As I scoffed at my friends' bad taste, "It Wasn't Me" pushed *Hotshot* toward five million sold (and still counting). With two singles currently in the top 10, Shaggy has now delivered the biggest reggae record since Marley's *Legend* comps.

"It Wasn't Me" is even the top single in fickle Jamaica. You can hear it bumping out of curbside bazaars in Montego Bay and yardie jeeps in Kingston. And Shaggy's coattails may prove to be long. There are reports that Kingston International Airport has once again been discharging for-

eign A&R types on a regular basis. So if I haven't already apologized to you for scoffing at ol' Shag, just send me another e-mail.

It's all proof, of course, that the race goes not to the fittest but to those who endure — words Marley himself lived by. In fact, Jamaican audiences are just as likely to raise a lighter to a gospel remake like George Nooks's "God Is Standing By" as they are to Sizzla's "To the Point." The latest styles share the charts with old-school vibes; 18-year-olds stand alongside elders like Beres Hammond.

Hammond's career, spanning decades and a major-label bid on Elektra in the '90s, is the kind that suggests a certain easy timelessness to Jamaican music. *Music Is Life*, his new album on VP, would have been one of the best records 10 years ago or 20. That it is one of the best records so far this year is merely, as Rastas reason, incidental proof that all things find their time.

Propelled largely by vintage rhythms, *Music Is Life* is an endlessly pleasing set, warmed by Hammond's graceful croon and a nostalgia that never grows old. "Rock Away," a tribute to the tenement-yard R&B sound systems of the '50s and '60s, sits comfortably next to last fall's

single, "I Love Jah," in which a '60s Roland Alphonso (or an '80s Sugar Minott) groove is hotted up by the strictly new-millennium Fat Eyes crew. And there are those telling touches of elder wisdom, always gently delivered, for the new roots firebrands. "Ain't It Good to Know" is a sweet salve to Capletonian rage: "No shot nah buss / No one can fuss / Then no fire nah burn."

The exquisite "They Gonna Talk," Hammond's biggest hit last year, voiced over a Duke Reid version redubbed "Silekshan II," is extended on the *Harmony House, Verse One* compilation, by equally compelling versions from Anthony B, Tony Curtis, and Hali Pint. Hammond's Harmony House affords him a way to establish continuity between new and old. In remaking roots classics like "Ya Ho" for Louie Culture and Anthony Selassie, or making new roots classics like Sizzla and Jah Cure's "King in the Jungle," there seems nary a forced note nor a lost lesson.

The message of *Music Is Life*, in its fourth-world cycle of return and revival, could be Shaggy's. "You think that I'm down / So you start to count me out," Hammond sings on "Wanna Cry." "And you want to apologize / But you don't know where to begin." ❖

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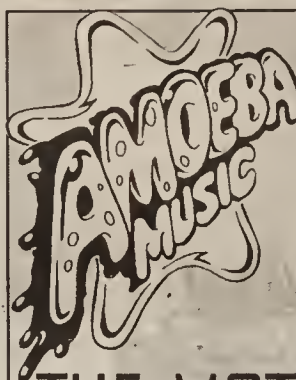
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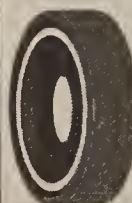
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## Buck 65

### *Man Overboard* (Anticon)

At the heart of Buck 65's *Man Overboard*, the first album from the Canadian MC's extensive catalog to earn widespread American distribution, he talks about his mother's death from breast cancer. "Who will be there to pick me up by the waistband?" he asks. "Plus I promised I'd take her to Graceland." There's an awkward silence surrounding these four minutes, even as a sampled female voice intones at the end, "Hold your breath / Start with death." Refreshingly absent of self-pity, Buck 65's confessional throws you into an abyss somewhere uncomfortably close to the space he no doubt occupies.

*Man Overboard* replicates that eerie state of confusion and bemused anxiety throughout. Its 15 tracks don't have titles, so they seem to emerge from nowhere: a sloppily written caper leads to an ode to crate digging anchored by a Tribe snippet; Metallica's "Battery" loops and fades into a dramatically undulating series of violin chords. Buck 65's vocals are difficult to pin down: one song finds him emotionally naked and full of revelations; another captures him reveling in pretentious fairy tales, complete with affected mannerisms. All of *Man Overboard*'s 70 minutes are delivered with a wan but compelling smile that just falls short of

heartbreak. For the most part, however, Buck 65 tells stories. "I live in the city, but I miss farming life / All I need to survive is my Swiss army knife," he raps at one point, describing his move from Mount Uniacke to Halifax.

Much has been made of the kinship the Anticon collective (of which Buck 65 is a member) has with emo-core bands and ambient rock heroes like the late Spacemen 3, although it also belongs to a lyrically introspective tradition once fueled by the likes of Organized Konfusion and De La Soul. Hasn't hip-hop always been an outpouring of feelings brought on by frustration, imagination, and fantasy? By striking at the heart of his own depression with equal parts pathos and sarcasm, Buck 65 is returning to the essence of what made us fall in love with his chosen art form in the first place. (Mosi Reeves)

## Various artists

### *Cyberfest 2000* (Coolworld Productions)

I approached *Cyberfest 2000* with an open mind and faith in the public's unerring taste for quality — after all, with artists like BT, Carl Cox, and America's own Christopher Lawrence, the album has some of the biggest names in popular dance. Besides that, it comes from a promotion team that consistently draws upward of 20,000 raving youngsters to shows. BT is apparently Sylvester Stallone's favorite musician (he's scoring Sly's next film), and I have to say, I'm not surprised. Not only does his "Movement in Still Life" live down to its clichéd name, but its amazingly hackneyed breakbeats sound as leaden and heavy-handed as Judge Dredd's delivery. Just as a bad movie telegraphs every twist of plot, the listener here knows exactly what's coming a good eight measures

before it arrives. Is this the Future Sound of Hollywood?

Still, I was curious to hear tracks by big names in dance music's last big thing, trance. Paul Van Dyk, Christopher Lawrence, and Planet Perfecto have marquee clout that is sure to attract many a buyer — and those who are seeking reputation rather than substance will definitely be rewarded. From cheesy synths with incredibly predictable chord progressions to the inevitable breakdowns and snare rolls, these cuts are patently awful. Only Sasha's pal John Digweed manages to put together a song of any interest: Bedrock's "Voices" is evidence that of all the British trancers aiming to rediscover America, Digweed is the only one packing live ammunition. Listening to *Cyberfest 2000* was a thoroughly depressing experience. One can only hope that the kids thronging to these "futuristic musical environments" don't actually go for this music but are really there for the bouncy castles and glo sticks. (Peter Nicholson)

## The Mother Hips

### *Green Hills of Earth* (Future Farmer)

The Mother Hips — firmly rooted in the fertile California soil — produce pop that's been washed lovingly in the native sand, surf, and sunshine. The Chico-bred band's new album offers music as sweet and substantial as a fresh-picked Valencia. The songwriting is masterful, the production complex (both are crafts that they've developed over nearly a decade of all-for-one creativity and vigorous touring) — it's no wonder the band has grown so well together.

The collective spirit and strength is evident throughout, as the album explores a series of particularly West Coast emotions. *Green Hills of Earth* begins with a minute-long plea for inner calm, then pulls the listener through a tricky cycle of youthful exuberance and romantic disappointment. In the *White Album*-esque finale, "Seaward Son," the protagonist exhausts his lyrical testimony with a tired wish to sail far, far away.

The Hips create remarkable dramatic tension by way of seamless production techniques seemingly picked up in Brian Wilson's backyard. They spent ample time in the studio creating the album's dreamlike effect, and the results highlight a facet of the Hips' sensibilities not so evident on their previous more straightforward, roots-rocking releases. Still, they haven't shaken their alt-country leanings. They combine Gram Parsons-style lyrical wistfulness and orchestral luster on *Green Hills*' shiniest pop gem, "Sarah Belum." *The Mother Hips perform Thurs/22, 6 p.m., Amoeba Music, 1855 Haight, S.F. Free. (415) 831-1200; Sat/24, with fellow Future Farmer artist Virgil Shaw, 9 p.m., Slim's, 333 11th St., S.F. \$12.50. (415) 522-0333. (Ali Neff)*

## Cyndi Lauper

### *She's So Unusual* (Epic/Legacy)

It was a bad sign back in 1984 — as far as pop music went, anyway — when Cyndi Lauper offered testimony to Alice Walker's novel *The Color Purple* at a Berkeley Community Theatre gig promoting her gazillion-selling first album, *She's So Unusual*, to an audience of 15-year-old girls (and me). After all, if people cared about books, wouldn't they have stayed home to read? Lauper, it turned out, had more on her mind than making great radio-friendly pop music, a point she proved by junking up subsequent albums with advice and big-sisterly messages.

*Unusual*, however, had a few moments of serious pop majesty: "Money Changes Everything" (who remembers the Brains' original?), "She Bop," and (forget Celie and Mister) "Girls Just Want to Have Fun," an upbeat slice of girl power with a killer

hook and one of the first great MTV videos. The production was tight, the material was solid, and Lauper's voice was exuberant and engaging, particularly if you overlooked her really annoying Betty Boop imitations. Legacy has added a few live versions of Lauper's hits to the package, but ignore them: reissues always include unreleased material, but the radio versions of these songs are better.

It's guesswork to speculate that Lauper, who was 30 when the album was released, couldn't adjust to a career that would have been best served had she been able to act 18. It's a fact that the musical core of *Unusual* — Lauper, producer Rick Chertoff, guitarist Eric Bazilian, and keyboardist Rob Hyman — didn't work together again, and that she would never make another record as good as this one. (J.H. Tompkins)

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# Calendar

critics' choices, listings, and more

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## Feb. 21 Wednesday

**Space jam** The Los Angeles-based electronic act **Languis** operate within a dubby dreamtime space, where little fluffy clouds are plentiful and chatty earthlings are rare. The duo — M. Chloca and A. Cohen — create a peaceful, quirky sound that those in the rude business of categorization might describe as blissfully stoned techno dub. Or maybe you could call it funky ambient. Who knows ... just stretch out and listen as Languis perform live material from *Unithematic*, a beautiful pop-flavored album that melts with cozy digital and analog synths, organs, and guitars. Also performing are local DJs and producers Bre-ad, Sutekh, and Brian. Phoenix and Girlie8 provide the live visuals. Tonight also marks the opening of Synth, a new monthly event that features left-field electronic styles. 9 p.m.—2 a.m., *Blind Tiger*, 787 Broadway, S.F. \$5. (415) 788-4020. (Amanda Nowinski)

## Feb. 22 Thursday

### Spanish rhythms

Flamenco has a history in the Bay Area: the beat poets dug this fiery dance form in which music and steps so inexorably intertwine. These days **Caminos Flamencos** is the group to take in. Their programs mesh intelligently and musically, extending the definition of the art form. For some time the group has worked with an extraordinary music director, Jason McGuire, whose every stroke and pluck reminds you of the fact that flamenco was originally a musical form. For *Clasico*, a new program of neoclassic and flamenco dancing, artistic director Yaelisa uses concert music by two conservatory-trained composers: the great Manuel de Falla and the barely 30 David Peña "Dorantes." Thurs.—Sat., 8 p.m. (also Sun., 3 p.m.), *Cowell Theatre*, *Fort Mason Center*, *Marina at Laguna*, S.F. \$25–\$28. (415) 441-3687. (Rita Felciano)

**Chinatown moods** New York poet **Frances Chung** (1950–1990) wrote powerful evocations of Chinatown — and of a transnational Chinese identity. Chung was under-recognized during her lifetime; her first published book of poetry, *Crazy Melon and Chinese Apple: The Poetry of Frances Chung*, has just been put out by Wesleyan University Press. Scrupulously edited and introduced by maverick editor Walter K. Lew (*Premonitions: The Kaya Anthology of New Asian North American Poetry*), *Crazy Melon* ranks, quite simply, as a major literary discovery and as one of the most important books of the year. Wu Yee Children's Services commemorates Chung's achievement with a special reading of her work by local

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to paradise-seeking free spirits. For this reason, perhaps, a number of San Francisco bands are reviving their classic sound, including Gram Parsons enthusiasts **Mover**. They've added three backup singers (dubbed "the Sisters") to lay on the harmonies, a maneuver that could be a Joe

Cocker-esque experiment, putting as many people onstage as possible to produce a full gospel-rock session.

The sugary girlish voices in CAR ride on the sunny side of the street, while the aptly named Gentlekin lean toward a quietly psychedelic vocal style filled with "oohs" and "ahhs" that lift you into the stars. 8 p.m., *Slim's*, 333 11th St., S.F. \$7. (415) 522-0333. (Deborah Giattina)

**Water sports** Rinde Eckert and the Paul Dresher Ensemble present a return engagement of **Ravenshead**, Steve Mackey and Eckert's opera about the final voyage of the real-life Richard Ravenshead, a sailor who tested navigational equipment of his own invention in an around-the-world race. He copes with all the natural hardships of his journey but finally, as he falls behind his competition, undoes himself by spinning a web of lies via radio and false entries in a logbook. The music has its moments, but it's Eckert's riveting performance that's really worth catching. Thurs.—Sat., 8 p.m.; Sun., 7 p.m., *Theater Artaud*, 450 Florida, S.F. \$18–\$22.50. (415) 621-7797. (J.H. Tompkins)

**Hot dance** A couple years ago, when folkloric dance troupe **Ban Rarra** (which means "a group of people coming together with a purpose") stepped onstage at a free Stern Grove concert, it mesmerized the crowd with its unique Haitian-Cuban

dances. The colorful, daring Ban Rarra's first U.S. tour came about after ODC Theater's Andrew Wood went to Havana to see the group and its director, Dr. Isaías Rojas Ramírez. This meeting also led to a three-

poetic luminaries Ruthanne Lum McCunn, Charlie Chin, and Genny Lim. 5:30 p.m., *Pacific Heritage Museum*, 608 Commercial, S.F. Free. (415) 391-4721. (Alvin Lu)

### Harmonic convergence

"I'd be safe and warm if I was in L.A.," sang the Mamas and the Papas, and something about their cool harmonies on that wistful little song guaranteed that promise

week ODC residency, which kicks off today and includes performances, a rumba party (Sun/4), and a gig at La Peña Cultural Center (Sun/25). See 'em while you can: an appearance by Ban Rarra is not simply a show; it's an experience with a burning *candela* (fire) that'll transport you to Cuba's eastern seaboard. Through March 11. Thurs.—Sat. (also March

**Flamencomigod!** Yaelisa and Caminos Flamencos present a new program of flamenco music and dancing that extends the art form. See Thurs/22.



11), 8 p.m. (rumba party Sun/4, 8 p.m.), ODC Theater, 3153 17th St., S.F. \$17 (rumba party \$10). (415) 863-9834. (Also, Sun/25, 8 p.m., La Peña Cultural Center, 3105 Shattuck, Berk. \$15. 510-849-2568.) (Chuy Varela)

## Feb. 23 Friday

**When in Rome** Those of us who nodded off during high school history class can redeem ourselves at 'Rome in the Year One,' a two-day lecture series that explores what went down historically — with offshoots into law, social welfare, religion, art, and sexuality — when the republic transformed into an empire under Augustus in the year A.D. 1. A lecture on the Roman banquet, with dramatic and literary accompaniment provided by actors Peter Donat and Carey Perloff, kicks things off tonight. Saturday's all-day program addresses Augustus's self-transformation into a

Cormier and Craig Titus. The preliminary competition sets flesh against flesh as bodybuilders complete a program of traditional compulsory poses. Caliper-wielding judges scrutinize muscle size, definition, and symmetry in this qualifying round. Things really heat up at night, when contestants reapply their baby oil for self-styled creative posing routines set to music. The evening ends with a dramatic pose-down, when all 20 contestants simultaneously attempt to out-flex one another. *Preliminaries 2 p.m., finals 8 p.m., Nob Hill Masonic Center, 1111 California, S.F. Preliminaries \$25, finals \$45-\$65. (415) 392-4440. (Ali Neff)*

## Feb. 25 Sunday

**Swing thing** Last year **Upsurge!**, a jazz-poetry ensemble led by Raymond Nat Turner and Zigi Lowenberg, offered up *All Hands on Deck* (Abolition Media), a self-produced CD that got great public radio airplay around the Bay Area and earned an honorable mention in the spoken word category of the Association for Independent Music's Indie Awards. But that was then, and this is now: with a cast that includes Babatunde Lea (drums, percussion), Richard Howell (tenor sax, voice), and Ron Belcher (bass), **Upsurge!** has returned to lay down new musical truths with swing and passion. Celebrating its 10th anniversary, the group hosts a champagne-and-cake mixer, debuting selections from its upcoming album and sparking up an alumni jam. *2 p.m., Pro Arts Gallery, 461 Ninth St., Oakl. \$10. (510) 835-5348. (Varela)*



**Toga party:** Actor Peter Donat will give dramatic readings from Roman literature as part of the two-day lecture series "Rome in the Year One." See Fri/23.

cult leader, Roman engineering from the bathroom to the aqueduct, and the reasons why portraits of Roman officials are so damn ugly. *Tonight, 8 p.m.; Sat., 10 a.m.-4 p.m., Herbst Theatre, 401 Van Ness, S.F. \$25-\$50. (415) 392-4400. (Mielikki Org)*

## Feb. 24 Saturday

**Clash of the tight-abs** Witness "the cutting edge of physical culture" when a world-class crew of slicked-up strongmen descends on Nob Hill for the **San Francisco Grand Prix Professional Bodybuilding Championship**. Masters of muscularity set their glutes a-flexin' and veins a-poppin' in a contest of physique featuring such famous beefcakes as Chris

recent years long-distance runner, poet, and novelist **Don Paul** has often put himself behind the scenes, producing CDs full of the passionately energetic, spiritually charged free jazz (by Glenn Spearman and others) that got short shrift in the Ken Burns *Jazz* series. With the publication of *Pulsing* (Irresistible/Revolutionary), his radical literary sensibility takes flight again. Presented under such headings as "Against the Deathbearers, a Way Sane as Dance" and "Earth, and People Building Houses with Their Hands," his poems link revolution with the details of everyday life. Always attuned to collaborative possibilities as well, he reads his gathered works to the musical accompaniment of the cryptically pseudonymous but apparently well-known E33. *6:30 p.m., Black*



**Dancehall crasher:** Jamaica's Capleton kicks off "Bob Marley Days 2001."

*Cat, 501 Broadway, S.F. Free. (415) 981-2230. (Derk Richardson)*

**Serenity now** During the late 1960s and '70s many jazz musicians, including Sonny Rollins, Stan Getz, Don Cherry, and Charles Lloyd, made Swedish pianist **Bobo Stenson** their pianist of choice when touring Scandinavia. An ECM recording artist since 1971, the post-Bill Evans, Chick Corea, and Keith Jarrett impressionist has recorded with saxophonist Jan Garbarek, guitarist Terje Rypdal, drummer Jon Christensen, and others. For much of the past decade Stenson has been a member of Lloyd's quartet, but the magnificence of his own recent double CD, *Serenity*, featuring originals, collective improvisations, and variations on pieces by Hanns Eisler, Charles Ives, Alban Berg, Wayne Shorter, and Silvio Rodriguez, establishes the pianist as a singular force and makes his rare Bay Area one-night appearance with bassist Anders Jormin and drummer Billy Hart all the more special. *8 and 10 p.m., Yoshi's, 510 Embarcadero West, Jack London Square, Oakl. \$14. (510) 238-9200. (Richardson)*

## Feb. 27 Tuesday

**Flashing optional** As you walk through the doors of Bimbo's 365 Club tonight, you are transported from the San Francisco sidewalks to the brightly beaded streets of sultry New Orleans. You strip down to your sequined outfit and let the savory six-piece Brass Monkey Brass Band guide you through the crowd. Around you the room writhes with Mardi Gras voodoo: bells ring, feather boas swing, and DJ Motion Potion spins sensual New Orleans funk. Suddenly, the Bayou beat of percussion master (and former Meters member) Zigaboo Modeliste and the New Aahkesstra rises through the crowd like steam. Cheap plastic beads fly all around you as you shimmy to the undeniable

## Hot spot

Who better to represent the spirit of the occasion at 'Bob Marley Days 2001' than Sunday night's headliner, Marley's son Ky-Mani? Marrying roots reggae to hip-hop and Rasta-funky beats, the 25-year-old singer-DJ-songwriter keeps it real despite the pressures of his legacy, galvanizing the BET generation through collaborations with Wyclef Jean, Pras Michel, Shaggy, and Beenie Man. "I try not to keep myself away from the people — I try to give as much as I can," Ky-Mani said at a press conference following his climactic "Reggae on the River 2000" performance. The three-day festival kicks off tonight with Jamaica's fiery dancehall poet Capleton. Other featured artists include vocal powerhouse Toots Hibbert and the Maytals, Spearhead, Jahbandis, and Prince Ralston. *Fri/23-Sun/25, 8 p.m., Maritime Hall, 450 Harrison, S.F. \$23-\$25. (415) 974-0634. (Shelah Moody)*

groove of the revered beat maker and his team of cultured musicians. You spin yourself into a French Quarter frenzy and wake up Ash Wednesday morning to your bleating alarm with nothing but a sweet memory of the fourth annual **San Francisco Mardi Gras Ball**. *8 p.m., Bimbo's 365 Club, 1025 Columbus, S.F. \$20-\$25. (415) 474-0365. (Neff)*

## Feb. 28 Wednesday

**Fling and bash** The Harvey Milk Institute, which for seven years has offered classes on everything from making Etruscan jewelry to racism in queer communities, bolsters its coffers at the **Spring Fling Fundraiser** — the perfect opportunity for you to give back to the nonprofit institute while having a blast. Cochairs Carol Queen and Patrick and Matt Califia-Rice head this performance MCed by comedian Maureen Brownsey and starring Lisi DeHaas, Gina Gold, Fairy Butch, and Sister Kitty Catalyst (with other Perpetual Indulgence-ers). Immediately following the fundraiser, check out "After Bash: Killer Kings and Twisted Poets," a spoken word benefit (also

for HMI) presented by Sister Spit. Sini Anderson, Marci Blackman, Lynce Breedlove, Kristy Fleming, and others will perform, and there will be a drag king performance and live music. *Spring Fling 6-9 p.m., After Bash 9-11 p.m., San Francisco Women's Building, 3543 18th St., S.F. Spring Fling \$50, After Bash \$15-\$30. (415) 552-7200. (Sarah Han)*

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event; date and time; venue name; street address (listing cross streets only is not sufficient); city; telephone number readers can call for more information; telephone number for media; admission costs; and a brief description of the event. Send information to Listings, 520 Hampshire, S.F. 94110; fax to (415) 487-2506 or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.

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Search our entertainment listings 24 hours a day at [sfbg.com/AandE](http://sfbg.com/AandE).



**Got Milk?** Gina Gold is just one of many performers helping to raise funds for the Harvey Milk Institute at the organization's Spring Fling Fundraiser. See Wed/28.



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# music

Music listings are compiled by Mosi Reeves. Music interns are Ali Neff and Joe Salas. As club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

## wednesday 21

### Rock/blues/hip-hop

**Jeff Beck** Warfield. 8pm, \$35-39.50.  
**Blues Jam** Blue Lamp. 9:30pm. With Pimp Daddy Jesus. Also Sun/25.  
**Kofy Brown, Infamous MC** Paradise Lounge. 8:30pm.  
**Jeff Carney** Black Magic, 1400 Lombard; 931-8711. 9pm.  
**'Carnival Ad Nauseum'** Kimo's. 9:30pm. With Indeterminate Empire and Nihil Communication.  
**Juce Garcia** Saloon. 9:30pm.  
**Gourds** Slim's. 8pm, \$10.  
**Jeff Gutman, AMA** Last Day Saloon. 9pm, \$3.  
**Insane Clown Posse, Insolence, Marz** Marimie Hall. 8pm, \$18-20.  
**Last Poets** San Francisco State University, Creative Arts building, McKenna Theatre, 1600 Holloway; 338-2467. 2pm, \$10-15.  
**Ledisi Mecca**, 2029 Market; 621-7000. 8 and 9:30pm.  
**Map of Wyoming** Cafe du Nord. 10pm, \$5.  
**Los Mocosos** Velvet Lounge. 8pm, \$7.  
**Willie Nelson** Fillmore. 8pm, \$41.50. Through Thurs/22.  
**Network: Electric Boom Boom Room.** 9:15pm, \$5.  
**Pure Ecstasy** Top of the Mark. 8:30pm, \$8.  
**Rusty and Ring of Fire, Hepcat Swing, Chrome Johnson** Hotel Utah. 8:30pm, \$4.  
**Songs for Emma, Cookie, Grannies** Tempest. 8:30pm, \$5.  
**Stillmen** Elbo Room. 10pm, \$6.  
**Jimbo Trout and the Fishpeople** Johnny Foley's. 9pm.  
**Tuuli Covered Wagon Saloon.** 9pm.  
**Visitor Jim, Essence, Pedalsped** Bottom of the Hill. 9:30pm, \$6.  
**Doc Watson** Great American Music Hall. 8 and 10pm, \$23.  
**Charles Wheel** Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.

### Bay Area

**Ascension Blake's.** 9:30pm, \$5.  
**Brenda Boykin and Home Cookin'** Ashkenaz. 8:30pm, \$8.  
**Boof, Two Forty, Hardluck** Stork Club. 9pm.

## rock, jazz, folk/world, dance clubs & classical

## music calendar

### Jazz/new music

**Ned Boynton Combo** Enrico's. 7pm.  
**Bob Dalpe and the Compass Rose Trio** Westin St. Francis Hotel, 335 Powell; 397-7000. 5pm. Also Thurs/22, Mon/26-Tues/27.  
**Bruce Foreman's jazz workshop** Enrico's. 3:30pm. With Calvin Keys.  
**Vince Lateano Trio** Jazz at Pearl's. 9pm. Also Thurs/22, Tues/27.  
**Mike Lipskin** House of Shields. 5:30pm.  
**Mark Little and Anton Schwartz** Crocker Galleria, 50 Post; 393-1505. 2pm.  
**Steve Lucky and the Rhumba Bums** Cafe Cocomo. 9:30pm. Dance lesson at 8:30pm.  
**Al Marshall Trio** Argent Hotel, Jesters Lounge, 50 Third St; 974-6400. 8:30pm. Also Thurs/22, Sat/24.  
**Jason Myers Trio** Houstons, 1800 Montgomery; 392-9280. 6pm. Also Thurs/22, Sun/25-Tues/27.  
**Al Pacheco Jazz Band** Skip's Tavern. 7pm.  
**Odeon Pope Trio** Bruno's. 9 and 11pm, \$12. Through Fri/23. See Critic's Choice.  
**Gary Rowe** Cypress Club. 8pm. Also Tues/20.  
**Tom Shaw** Carta. 7pm.  
**30 Fingers** Simple Pleasures Cafe. 8pm.  
**Charles Unger Experience** Les Joulins. 8pm. Also Fri/23.  
**We Three** John's Grill, 63 Ellis; 986-0069. 6:30pm. Also Thurs/22-Tues/27.  
**Paula West** Plush Room. 8pm, \$20. Also Thurs/22.

### Bay Area

**Jimmy McGriff and Dr. Lonnie Smith** Yoshi's. 8 and 10pm, \$20. With Hank Crawford. Through Sun/25.  
**Mo'Phone** Cato's Ale House. 6pm.  
**Realistic** Jupiter. 8pm. With DJ Turtle.

### Folk/world/country

**Acoustic open mic** Lost and Found Saloon. 9pm.  
**Dirk Hamilton** The Cellar at Johnny Foley's, 243 O'Farrell; 255-0333. 9pm.  
**Larry Lansburgh** Peña Pachamama, 1630 Powell; 646-0018. 7:30pm, \$7.  
**Mark Levine and Latin Tinge** Butterfly. 10pm. With DJ Vinnie.  
**Salsa Caliente** Pier 23. 10pm. Dance lesson at 8:30pm.

### Bay Area

**Karelian Folk Music Ensemble** Freight and Salvage. 8pm, \$15.50-16.50.  
**Whiskey Brothers** Albatross, 1822 San Pablo, Berk; (510) THE-BIRD. 9pm.

### Dance clubs

**Audible Colors** Top. 10pm-2am, \$5. Special Valentine's Day event with Marques Wyatt, Jay-J, and Tasho.  
**Beat Blender** Rawhide. 9pm-2am. R. Strong spins techno, and Sugar Shane spins house.

**Bondage A Go-Go** Cat Club. 9pm-3am, \$7-10. With DJs Damion and Fernando.  
**Breathe** Oxygen Bar. 9pm. With DJ Jimez.  
**Bulletproof Soul** Laszlo, 2526 Mission; 401-0810. 9pm-2am. With Kevin and friends.  
**Cream Butter** 8pm-2am.  
**Dirty Break** An Sabin, 1176 Sutter; 929-1992. 9:30pm-2am. With David Michael and Hank the Guy with Records spinning funky breaks and house.  
**Discover** Ruby Skye. 9pm-3am. House music with residents and guests Jeno, Ellen Ferrato, and Norm Stradley. One-year anniversary.  
**Dish** Blind Tiger. 9pm. With residents Juss Derek and Luke and weekly guests.  
**Elephunk** Justice League. 9pm-2am, \$7. Hip-hop music.  
**El Rio** 7:30pm. DJ Javier spins classic Latin music.  
**Filament** Pow! A Cocktail Lounge. 9pm-2am. With Chulada and weekly guests.  
**Gather Round** Fuse, 493 Broadway; 788-2706. 10pm-2am. With Cinnamon Underpants and DJ Design.  
**Groove** Jet Holy Cow. 9pm. With local DJs.  
**Indulgence** Starlight Room. 7pm. With Bizness and DJ Bruce.  
**JazzJungle** Tongue and Groove. 9pm, \$5. With Keruano and resident DJ Denizen.  
**Kandyflip** 330 Rich. 9pm, \$5. Dance music with J. Blank, Mercury Bonez, and Ross Hogg.  
**Lithium Lounge** 26 Mix. 10pm-2am, \$3. Live jazz and drum 'n' bass with Shan Kenner and guests.  
**Low Down Grooves** Top. 7-10pm. With DJs Schnezzy, Damo, Nicole, and guests spinning downtempo, hip-hop, and funk.  
**Nessun Dorma** HiFi. 10:01pm. House music.  
**Poly's Playhouse** Hush Lounge. 9pm-2am, \$4. With DJ Polywog and the Tadpoles and guests.  
**Progress** Liquid. 10pm-2am, \$3. DJs Lorin and Anon and residents spin techno and trance.  
**Qoöl** 111 Minna St. 5-9pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and guests.  
**Qoöl after party** Light, 839 Geary; 474-3216. 10pm-2am.  
**Recline** AsiaSF. 7pm, \$5. With Pause, Jamo, and Wisdom.  
**Red Wine Social** Dolva, 3121 16th St; 332-5800, ext 211. 10pm-2am. With Toph One.  
**Retro Kat** Glas Kat. 9pm-2am. Go-go dancing with the Men of Exotica and Go-Go Tribe, and funk, disco, and house music.  
**Seance** Backflip. 9pm-2am, \$5. Foxsee, Franky Boissy, and Didje Keli and guest Mark Farina spin 2-step and house.  
**Situation** Glas Kat. 5:30-10pm. '80s music with DJ Dan.  
**Synth** Blind Tiger. 9pm-2am, \$5. See 8 Days a Week, page 58.  
**Wednesday Sessions** Galaxy, 1840 Haight; 387-2996. 9pm-2am, \$5. House music with David Mejia, Leonard, and Simon.

**Bay Area**  
**Soulvation** Ruby Room. 10pm-2am. With DJ Kitty.  
**Venue** Bluesville. 9:30pm-2am. Soul music with DJs Lash and Juice.

### Classical

**Daniel Glover and Matthew Reichert** St. Patrick's Church, 756 Mission; 777-3211. 12:30pm. The pianist and violinist perform works by Bruch and Brahms.

### Bay Area

**Gianna Abondolo** UC Berkeley, Hertz Hall, Berk; (510) 642-4864. Noon. The faculty cellist performs her own compositions as well as Benjamin Britten's Suite for Solo Cello.  
**Ron McKean** First Presbyterian Church, 2619 Broadway, Oakl; (510) 444-3555. 12:15pm, free. The organist performs his own improvisations as well as Fats Waller's "Ain't Misbehavin'."

## thursday 22

### Rock/blues/hip-hop

**Applesauce, Fitsners, Cables** Bottom of the Hill. 9:30pm, \$6. CD-release party for Fitsners.  
**Brenda Boykin and Home Cookin'** Boom Boom Room. 9:15pm, \$4.  
**Broun** Feltinis Hotel Utah. 9pm, \$5.

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WED 2/21 9 PM \$8  
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 8 pm dance lesson w/Nick & Shanna

THURS 2/22 10 PM \$5

E.C. SWING & LINDY HOP  
 FRI 2/23 9:30 PM \$11  
**STEVE LUCKY & the RHUMBA BUMS**  
 8 pm dance lesson w/Nick & Shanna

SAT 2/24 9:30 PM \$11

**ZYDECO FLAMES**  
 8:30 pm dance lesson w/Dana DeSimane  
**BALKAN / SERBIAN BRASS**  
 SUN 2/25 7 PM \$8  
**BRASS MENAGERIE**

SWAMP BOOGIE  
**FAT TUES. MARDI GRAS**  
 TUES 2/27 8:30 PM \$8  
**TEE FEE**

OLDE TIME/APPALACHIAN  
 WED 2/28 8 PM \$10  
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**BLUE**  
 OJS GREG EVERSOUL, MIKE AMECI, SEVEN & SOL

Sunday  
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Sat 2/24 9pm  
**PBR ST GANG FRACAS**

Sun 2/25 9pm  
 Scott Presents  
**DEE DEE RAMONE GROOVIE GHOULES JET PACK HEROES**

Tue 2/27 9pm  
**LUCIFER'S HAMMER**  
 GUITAR GOD-A-THON AND WET SWEATPANTS COMPETITION!!!  
 1st prize is a fluorescent green, transparent acrylic BC Rich Mockingbird. Halftime enteralayment by SF's masters of Power Metal: TOTAL ECLIPSE. Massive give-aways from Metal Blade and Nuclear Blast and more.  
 Sign up at 8:30pm

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 (That's right, the same guy who bends iron bars with his teeth!)  
 Hammers of Misfortune

## Odeon Pope Trio

Wed/21-Fri/23, Bruno's

Local fans of passionately eruptive, John Coltrane-influenced post-bop jazz used to count on hearing Odeon Pope once every year or so when he was a member of drummer Max Roach's quartet. But since Pope moved out on his own, the Philadelphia-based tenor saxophonist has had a harder time securing Bay Area bookings. The 62-year-old South Carolina native cut his teeth in Philly pit bands behind touring soul stars such as Marvin Gaye and cofounded the '70s funk ensemble Catalyst. He continues to restlessly experiment with musical contexts, such as his pioneering Saxophone Choir and ensembles augmented by tap-dance percussion, and he recently recorded a gorgeously stark duet CD, *Changes and Chances* (CIMP), with pianist Dave Burrell. Pope's unique musical voice may be best heard in his current working trio — with bassist Tyrone Brown and drummer Crag McIver — which recorded last year's brilliant *Ebioto* (Knitting Factory). This is where his idiosyncratic cross-rhythms, his "parallel motion" concept of balancing composition and improvisation, and his trademark long phrasing (powered by circular breathing) distinguish him as one of the most exciting and underappreciated contemporary tenor giants. 9 and 11 p.m., 2389 Mission, S.F. \$12. (415) 648-7701. (Derk Richardson)

Continued on page 68





**SF's Premier Blues Club**  
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Wed., Feb. 21  
**JOE LOUIS WALKER**  
8:30 & 10:30pm



Fri., Feb. 23  
**RED ARCHIBALD**  
9pm



Thu., Feb. 22  
**PREACHER BOY**  
9:00pm



Sat., Feb 24  
**CHRIS SMITH**  
9PM

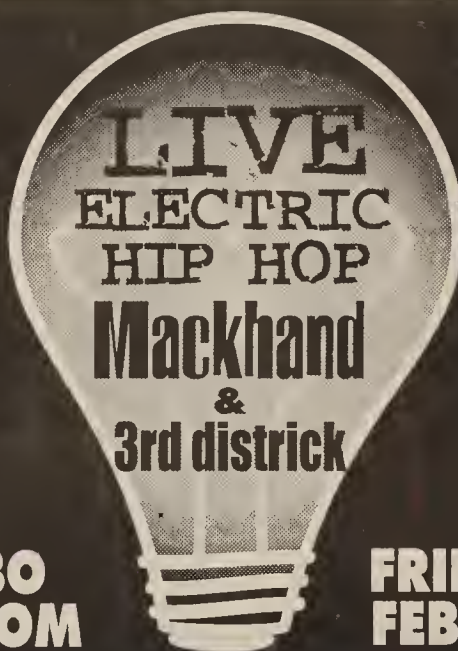
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\$6 8:30 **LUMINAR**  
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\$6 8:30 **ROLLERBALL**  
**ART OF FLYING (NEW MEXICO)**  
**DANGHEAD**

**SUNDAY 3/4**  
\$6 8:30 **THE COURT AND SPARK**  
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SATURDAY, MARCH 3  
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**PAT MCGEE BAND**

MONDAY, MARCH 12  
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DOORS 7/SHOW 8 • \$25

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**SOLAS**

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presents the 10th Annual San Francisco

# CELTIC MUSIC & ARTS Festival

MARCH 3 & 4 • FORTMASON

SATURDAY • LÚNADA

Noon to Late

- SEAN TYRRELL & TOMMY PEOPLES
- SUSAN MCKEOWN & CHANTING HOUSE
- THE LAHAWNS • GARY SHANNON
- JOSEPHINE MARSH & FRIENDS • CULANN'S HOUNDS

SUNDAY • MARY JANE LAMOND

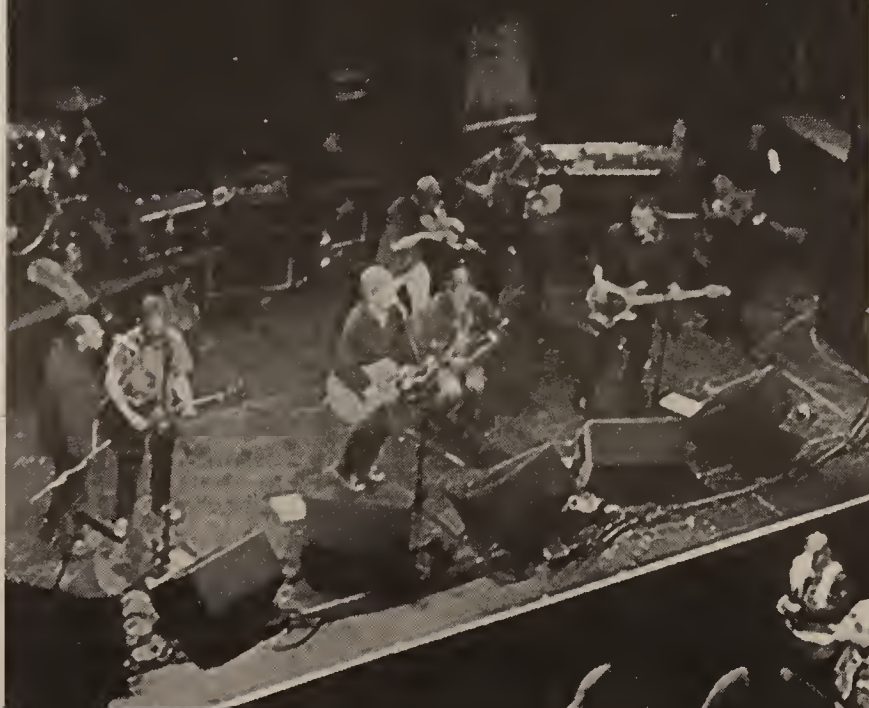
- MARTIN HAYES & DENNIS CAHILL • PADDY KEENAN

- THE KENNELLY DANCERS WITH THE LAHAWNS

CHARLIE PIGGOTT & GERRY HARRINGTON • CRONÁN

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 30 STOCKTON; 22 FILMORE AND 42 DOWNTOWN • DOORS OPEN at NOON • Wheelchair Accessible.

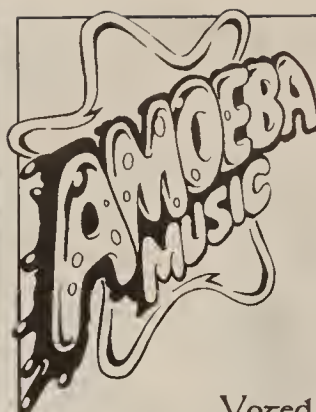
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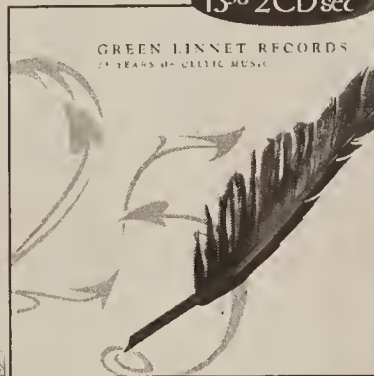
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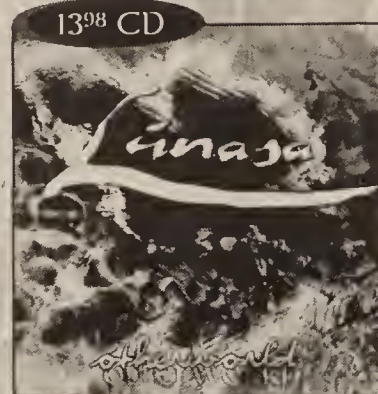


25 YEARS OF  
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Various Artists

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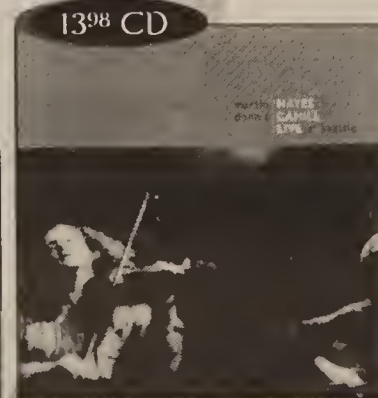
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LUNADA  
Otherworld

Performing at 8:15 on Saturday  
March 3

1398 CD



MARTIN HAYES AND  
DENNIS CAHILL

Live in Seattle  
Performing at 5:30 on Sunday  
March 4

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SUSAN MCKEOWN

Lowlands

Performing at 5:15 on Saturday  
March 3



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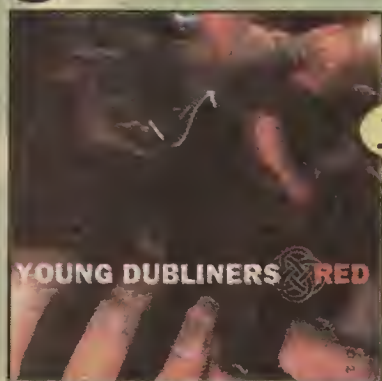


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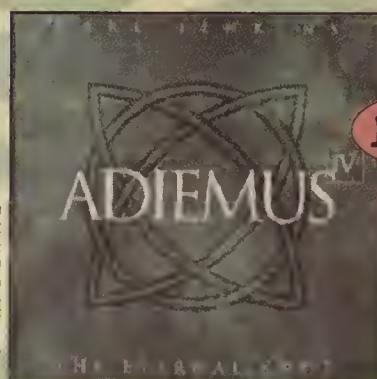


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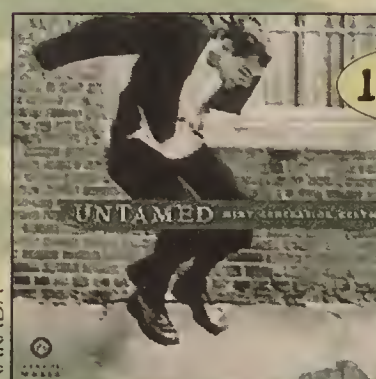
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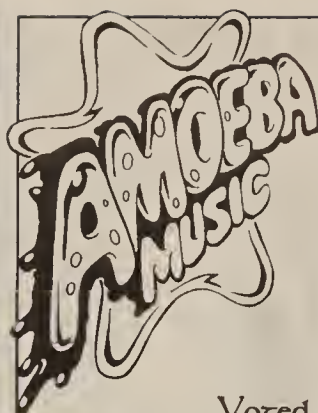
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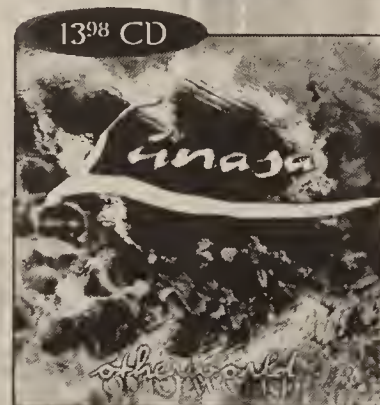
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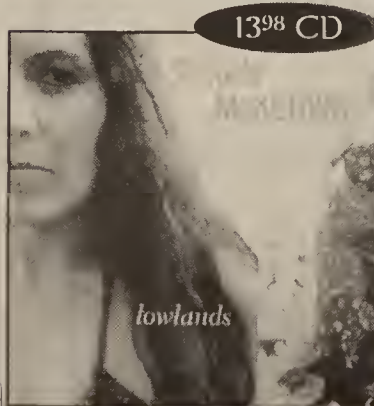


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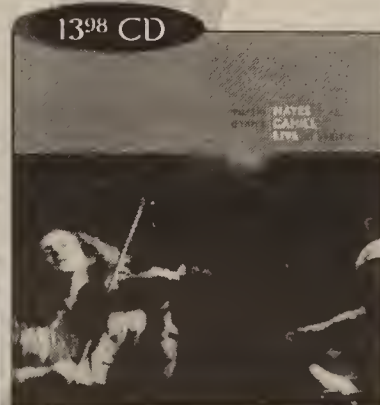
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*Otherworld*

Performing at 8:15 on Saturday  
March 3



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Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.  
New George's 842 Fourth St, San Rafael; (415) 457-1515.  
19 Broadway 19 Broadway, Fairfax; (415) 459-1091.  
924 Gilman 924 Gilman, Berk; (510) 525-9926.  
Panache 639 E. 8th St, Mill Valley; (415) 388-3493.  
Paramount Theatre 2025 Broadway, Oakl; (510) 465-6400.  
Pasand Lounge 2286 Shattuck, Berk; (510) 549-2559.  
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.  
Peri's 29 Broadway, Fairfax; (415) 459-9910.  
Port Lite 229 Brush, Oakl; (510) 451-0600.  
Ruby Room 132 14th St, Oakl; (510) 444-7224.  
Sanchez Concert Hall 1220 Linda Mar, Pacifica; (415) 355-1882.  
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.  
Stork Club 2330 Telegraph, Oakl; (510) 444-6174.  
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.  
Tavern Grill 1448 Burlingame, Burlingame; (415) 344-5692.  
Terrace Lounge Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.  
Veterans Memorial Building 200 Grand, Oakl; (510) 238-3284.  
Voulez Vous 2930 College, Berk; (510) 548-4708.  
White Horse 6551 Telegraph, Oakl; (510) 652-3820.  
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Feb. 20 • Tom Thump & DJ Switch  
Feb. 27 • Closed

☯ | ☉ | ☽ | ☿ WHICH CHAIR IS YOURS?



## Thursday 22

From page 61

**Jimmy Dewrance** *Cosmopolitan Cafe*, 121 Spear; 543-4001. 8pm. With guest.  
**Five Point Plan**, *Holcombe Walker Last Day Saloon*. 9pm, \$5.  
**Steve Freund** *Saloon*. 9:30pm.  
**Albert 'King' Giles** *Skip's Tavern*. 7pm.  
**'Hex Appeal'** *Kimo's*. 9:30pm. With Tom

**Jonesin and Brian Kenny** *Fresno*.  
**Jam Master Jay** *Justice League*. 9pm, \$15.  
 With Rasta Q-Tip and Zeph and Imperial.  
**Jurassic 5** *Maritime Hall*. 7pm, \$20-22.  
**Ledisi** *Café du Nord*. 10pm, \$6. With DJ IJ.  
**Mother Hips** *Amoeba Music*. 6pm.  
**Les Motonari** *Canvas*, 1200 Ninth Ave; 504-0060. 7:30pm.  
**Mover, Call and Response**, *Gentlekin Slim's*. 8pm, \$7. See 8 Days a Week, page 58.

**Willie Nelson** *Fillmore*. 8pm, \$41.50.  
**Notorious Tongue and Groove**. 9pm.  
**Blind Lemon Phillips** *Johnny Foley's*. 9pm.  
**Powerage, Sift** *Paradise Lounge*. 8:30pm.  
 With guests.  
**Preacher Boy** *Biscuits and Blues*. 9pm.  
**Pure Ecstasy** *Glas Kat*. 6pm.  
**Rollercoasters** *Blue Lamp*. 9:30pm. With Rusty Zinn.  
**Joe Sample** *Great American Music Hall*.

8pm, \$100. Benefit for Omega Boys Club.  
**'Stinky's Peepshow'** *Covered Wagon Saloon*. 9:30pm, \$5. With Plan 9, Gimmicks, and Cookie.  
**Tipsy Club Deluxe**. 9:30pm.

## Bay Area

**Gourds** *Starry Plough*. 9:15pm, \$7.  
**Hardboiled Dicks**, **Jet Set**, **Randy Kick's II**, 581 Fifth St, Oakl; (510) 839-3006. 9pm.  
**Country Pete McGill and His Cottonfield**

**Blues Band** 10739 MacArthur, Oakl; (510) 553-9892. 9pm.

## Jazz/new music

**Red Archibald and the Internationals** *Top of the Mark*. 8:30pm, \$8.  
**'Electro-Improvisation'** *Luggage Store Gallery*. 8pm, \$6-10. With Wobbly, Matt Davignon, Steev Hise, and others.  
**Dick Fregulia-Vince Gomez Duo** *Cobalt Tavern*. 7pm.  
**Patrick Greene Trio** *Eastwide West*. 9pm.  
**Jack Hicks** *Carta*. 7pm.  
**Frank Jackson** *Cypress Club*. 8pm. Also Fri/23, Mon/26.  
**Ed Kelly** *Pier 23*. 10pm.  
**Shan Kenner Trio** *Enrico's*. 7pm.  
**Mike Lipskin and Waldo Carter** *Moose's*. 8pm.  
**Larry O'Leno** *Piano Bar*, 1092 Post; 771-2022. 8:30pm. Also Fri/23-Sat/24.  
**Odeon Pope Trio** *Bruno's*. 9 and 11pm, \$12.  
 See Critic's Choice:  
**Shinola** *Glas Kat*. 6:30pm.  
**Starlight Orchestra** *Starlight Room*. 8pm. Also Fri/23-Sat/25.  
**Ronald Wilson Quintet** *Les Joullins*. 8pm. Also Sat/24.

## Bay Area

**Jazz Singers' Collective** *Anna's Bistro*, 1801 University, Berk; (510) 849-2662. 8pm.  
**Joshi Marshall Project** *Jupiter*. 8pm.  
**Jimmy McGriff and Dr. Lonnie Smith** *Yoshi's*. 8 and 10pm, \$20. With Hank Crawford. Through Sun/25.

## Folk/world/country

**Acoustic open mic** *Sacred Grounds Cafe*, 2095 Hayes; 387-3859. 7:30pm. With Todd Tholke and guests.  
**Bluegrass jam session** *Atlas Cafe*. 8pm.  
**Jesus Diaz y Su QBA** *Elbo Room*. 10pm, \$6.  
**Marisa Handler** *Simple Pleasures Cafe*. 8pm.  
**Carol Oliveira's Brasil Nordeste** *Butterfly*. 10pm. With DJ SoMuchSoul.  
**Tipsy House Plough and Stars**. 7pm. Through Fri/16.

## Bay Area

**Keni 'El Lebrijano'** *Albatross*, 1822 San Pablo, Berk; (510) THE-BIRD. 9pm.  
**Alison Brown** *Freight and Salvage*. 8pm, \$16.50-17.50.

## Dance clubs

**Advanced Sno-Drift**. 10pm-3am, \$10. Drum 'n' bass with J. Majik, Method One, Maytag, and Megatron.  
**An Sabin** 1176 Sutter; 929-1992. 10pm-2am, \$3. House music with rotating residents.  
**Arabian Nights** *El Rio*. 9pm. With Ultra Gypsy.  
**Burnin'** *Galaxy*, 1840 Haight; 387-2996. 9pm-2am. Deep and funky house with Seven, Corazon, and guests.  
**Chaos Club** *NV*. 7:30pm, \$10. Downtempo and house with Seven and Sol.  
**Circuit Breaker** *Fuse*, 493 Broadway; 788-2706. 9pm-1:30am. With Centipede, Joe Rice, and Oze.  
**Dirtbox** *Voodoo Lounge*. 9pm-1:30am, \$3. With Evol and Funky J. Vibe.  
**Download** 375 First; (650) 568-1338. 9pm-2am, \$10. True Intent Recordings showcase.  
**Earthbound** *Galaxy*, 1840 Haight; 387-2996. 6-9pm. Seven, Blue, and guests spin downtempo.  
**Electrofreq** *Butter*. 7pm.  
**Elementary** *Movida Lounge*. 9pm. With DJ Sloppy J spinning funk and soul.  
**Faith City Nights**. 9:30pm, \$12. With residents Blackstone, Ruben Mancias, Jay-R, and Twist.  
**Foxy Lady Lounge** *Pow! A Cocktail Lounge*. 9pm, \$3. With Neil N. Kizmaz.  
**Free Liquid**. 10pm-2am. With DJ Dimitri and guests.  
**Fudge** *Sacrifice*. 10pm-2am, \$3. JB spins hip-hop.  
**Full Circle** *Club 238*, 238 Columbus; 339-7899. 9pm-6am. With residents Norm Stradley and Ben Doren.  
**Gravity** *Backflip*. 10pm, \$5. DJs Reda and Ahmir spin deep grooves and house.  
**Instrumental Sound Factory**. 10pm-2am, \$5-10. Breaks, dancehall, soul, and old school with residents Mr. E and Qwest and guests Tomkat and Gene G.  
**Kit Kat** *Endup*. 10pm-4am, \$10.  
**Levitation** *Oxygen Bar*. 9pm. Psychedelic and goa trance with the Resonance Image Program.

Continued on page 73

NOISESF  
POP2001

## Tuesday February 27th

**Bottom of the Hill** 8pm  
**Beniek** *Mates of State* *Call and Response*  
*From Bubblegum to Sky*

## Wednesday February 28th

**Great American Music Hall** 8pm  
**Jimmy Eat World** *Croaker Lagoon*  
**Carlos** *Skiptrace*

## Bottom of the Hill 8pm

**764-Hero** *Kingsbury Manx*  
**The Stratford 4** *The Papercuts*

## Thursday March 1st

**The Make Out Room** 8pm *DIW Issue toast*  
**Preston School of Industry**  
**Cole Marquis** *Aaron Nudelman*

## Silm's 8pm Zen Guerrilla

**The BellKays** *Icarus Line* *7th Standard*

## Bottom of the Hill 8pm Pedro the Lion

**Starflyer 58** *Jim Yoshil Pile-Up Pling*

## Friday March 2nd

**Café Du Nord** 8pm *Crooked Fingers*  
**Damian Jurado** *John Vanderslice*

## Café Du Nord 8pm Tarental

**The Court and Spark** *The Church Steps*

## Great American Music Hall 8pm

**Mark Elzfel** *Bright Eyes* *Azura Ray Trackstar*

## Bottom of the Hill 8pm Girls Against Boys

**The Pattern** *Alien Crime Syndicate*  
**Pocket for Corderoy**

## Saturday March 3rd

**Bottom of the Hill** 1:30pm  
**The Aislars Set** *The Shins* *The Orange Peels*  
**Henry Miller Sextet**

## Café Du Nord 4:30pm Braeger River

**Persephone's Bees** *Jolly*

## Great American Music Hall 8pm The White Stripes

**Nelly Calightly** *Van* *Lost Kids*

## Dimbo's 385 Club 8:30pm Supercub

**Speon** *Matt Sings* *Actionsnacks*

## Bottom of the Hill 8pm The Fastbacks

**The Young Fresh Fellows** *The Minus 5* *Mo First*

## Justice League 8pm Munny Mark

**No Forcefield** *DJ Mo DJ Yoo*

## Sunday March 4th

**Bottom of the Hill** 3:30pm *Sunday's Best*  
**onellinedrawing** *The Good Life* *Bron Church*

## Dimbo's 385 Club 8pm Blonde Redhead

**Pleasure Forever** *Saint Andre* *Jet Black Crayon*

2/27-3/4

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with it  
girl

DIW



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# doves



Wed. March 7 


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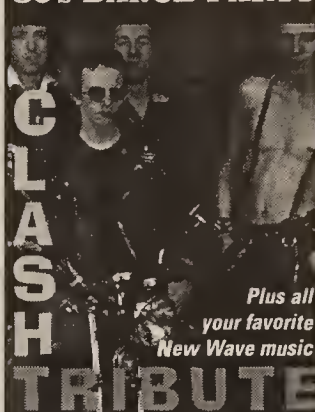
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2/23 Vintage Jazz **LAVAY SMITH &** F  
THE RED HOT SKILLET LICKERS  
10PM

2/24 California Rock N' Roll **SMALL STONE** Sa  
THE GENTLEKIN  
10PM

2/25 Spoken Word **STRICTLY SLAM** Su  
HOSTED BY BEAU SIA  
8PM

2/26 Songwriters Showcase **THE MONDAY** M  
NIGHT HOOT  
W/ ERIC SHEA  
& MOLLY TUTTLE  
9PM

2/27 Singers Songwriters **ANDRAS JONES &** Tu  
IRA MARLOWE  
10PM

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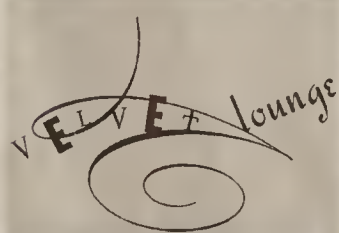
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# Dance vulture

Yeah, the music will be weak, but they got girls in dresses there," a friend explained over the phone.

"Slutty secretary gear and boring, smooth-move house?" I asked.

"Exactly."

So there you have it. And you can have plenty of it. You can have the VIP room, the cowboy hat, the blond call girl's BeBe tube top. You can reserve a champagne bucket, and if you're cool enough, you might even get a straw. You can get so groovy and sweaty on the dance floor that your boogers will start to melt. Actually, no, you can't get *that* hot. And that's because the music has no funk. After all, this is not a big-booby levitation ceremony, or a mean queen twirl-a-thon. But it should be noted that the boys have neatly combed hair (they look like they have jobs) and that the vinyl couches are cute.

It is for the reasons above that I say fuck it to the phrase "dance culture." Let's be real. "Dance culture" sounds like something one might write a dissertation on at Yale or see behind glass at the Smithsonian, and when you take a good look at it, there isn't much that's high-minded about it. Pay your five bucks, convene with the spirits, and then go home. And I'm not talking about dance music itself; I'm just talking about the shaking your ass part. What's so unique about the ass, anyway? Seventy percent of all people have asses, and the rest have had their asses surgically removed, such as the people who write things like "Only 50 bucks at Ticketmaster" right below "peace, love, and family" on their flyers. Family? Who needs *more* family? If you're culling new aunts and uncles from the club or rave scene, expect to make room for a bunch of crazy, cracked-out motherfuckers.

Party people come and go, but good music will always remain.

And that's why in disco heaven no one runs around requesting songs from the DJ (they have manners in disco heaven). They don't ask for directions to the Institute of High Dance Culture (because it doesn't exist), nor do they stand around expecting to hear house music or drum 'n' bass. In disco heaven, the (very stylish) living dead ask for just ask for one thing: ass music. "Give it to us now!" they scream, kicking impatiently at the dance floor with fierce Pay 'N' Save heels. "You better hurry it up, Miss God!" they say. "'Cause we got things to do — caviar brunches to attend, small hair-less Swiss boys to adopt, and some serious grinding to get done. You heard me."

Ass music is not weak; it is not timid. Its bass will scare you, make your hair stand on end, and its beats will interfere with the thumping of your heart. Ass music is *good* for you. Ass music has been around forever, but people still make it to this day. Sometimes they call it disco, dub, drum 'n' bass, hip-hop, house, techno, 2 step, or whatever. But for the most part, it's all the same, except that some is good, and some is bad.

So, back to my original point: my straight male friends can go right ahead and look for pussy in the Land of Whitebread and Cheese. I wish them luck. But I know better than that — I'm not yet 30 but plenty jaded, and if I've learned one thing, it's that one should never work one's booty in hopes of scoring ass. Just go find some good, nasty ass music, and all the humping will follow.

But when I'm feeling needy, I have to go back to the roots, where I will never get laid: the gay clubs. That's where disco and house music were born (as fucking brilliant as they are, ravers did not invent the boogie), and it's where the vibe never dies.

**Taboo** This is quite possibly the finest place to be on a Tuesday night. David Harness plays some of the deepest garage, disco, and instrumental house around — imagine the energy at the Sunday T-Dance at the Endup, but tone down the craziness about 100 notches. Here the crowd is well versed in disco etiquette; they know when to scream, when to put their hands in the air, and how to politely, joyfully mess around with strangers. If you're feeling like no one is feelin' the real house music anymore, come down for a fix of pure optimism.

**Fag Fridays** "You better work, Ruben!" scream the DJ's front-row fans. Patrick Swazey has nothing on this dirty dancing crowd: if you want to be where strangers appreciate an impromptu samba or the hustle, look no further. Fag Fridays is where the nasty, pussy-to-the-ground dancing is at. Here **Ruben Mancias** (now also playing Mondays at Liquid) does something strange to the dancers and somehow makes them look as if they've been touched by Miss God. Expect a sound that is more up-tempo than Taboo but just as deep.

**Step** OK, so this is a straight club overall, but who gives a fuck. Here you can get it on to 2 step, a music that gives junglists an excuse to freak out to house. Here the bass is fatter than your sister, and the cocktails are very strong. DJs **Dome Some**, **JP**, and **Enzyme** run this weekly Friday night, and guests like **Casper**, **Megatron**, and **Push** come to play on the regular. The back room dance floor is reminiscent of the basement at the sorely missed Deco — dark, low ceiling, hot as fuck, and conducive to naughty thoughts. ❖

**Fag Fridays.** David and Jose take you after hours, hosted by Robnoxious. Fridays, 10 p.m.-5:30 a.m., Endup, 401 Sixth St., S.F. (415) 357-0827, [www.fagfridays.com](http://www.fagfridays.com).

**Taboo.** Tuesdays, 9 p.m.-2 a.m., Liquid, 2925 16th St., S.F. (415) 431-8889.

**Step.** Fridays, 10 p.m.-2 a.m., An Sibin, 1176 Sutter, S.F. \$5. (415) 929-1992.

Send comments or tips to [ladyarmalade@sfbg.com](mailto:ladyarmalade@sfbg.com).

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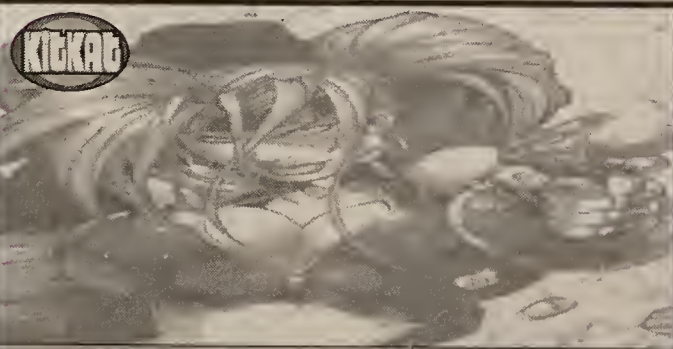
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## Luna

Sat/24, Fillmore

Many a lo-fi lover felt the sting of heartache when guitarist-vocalist Dean Wareham abandoned Naomi Yang and Damon Krukowski (now the fabulous duo Damon and Naomi), leaving a void where the beautiful, cathartic melodies of *Galaxie 500* had been. Then fans fell in love with Wareham all over again. Moored in his indie roots, but expanding into the soundscapes of Velvet Underground-influenced avant-rock, he joined forces with Justin Harewood and Stanley Demeski to create the gangly, guitar-driven moodscapes of *Lunapark*. Nearly a decade later, after recording the masterpiece *Penthouse* and the melancholy *Days of Our Nights*, Luna (now Wareham, Sean Eden, Lee Wall, and Britta Phillips), who recently released their sixth album, *Live*, have evolved into indie rock's semisecret superstars. Rainer Maria opens. 9 p.m., 1805 Geary, S.F. \$17.50. (415) 346-6000. (Sabrina Crawford)



PHOTO BY MICHAEL LAVINE

## Thursday 22

From page 68

**Meow Glus Kat.** 10pm-2am, \$10. Urban grooves, hip-hop, and R&B with Switch.  
**Moulin Rouge** 1500 Broadway; 346-7683. 9pm-2am. Club classics and house with Charles B., Foxsee, Antony, and Von.  
**1984 Cat Club.** 9pm. '80s music.  
**Ponzu Sessions** Ponzu, 401 Taylor; 775-7979. 8pm. With Teresa.  
**Popscene** 330 Ritch. 10pm-2am, \$5. Indie rock and Brit-pop.  
**Rebel Girl** 26 Mix. 9pm-2am, \$3. With Wax Chef and China Girl.  
**Red Bull Happy Hour** Butter. 6-9pm. With Frenchy Le Freak.  
**Reform Skool Stud.** 10pm, \$5. Go-go boys, house, and urban beats with DJ Jeff Chandler and guests.  
**Shelter** 111 Minna St. 9pm, \$5. House music with Masao and Drop Roller and Jenö.  
**Soulness** Hush Hush Lounge. 9:30pm-2am, \$3. DJ Goldmyne and English Steve spin vintage soul and R&B.  
**StrB Up and Down Club.** 10pm-2am, \$10. With Ben Doren and Julius Melendez.  
**Sure Shot Top.** 10pm-2am, \$5. Garage, house, and breaks with residents Travis, Ben Cook, and Chris Orr.  
**Volume** Bohemia, 1624 California; 474-6968. 9pm-2am. House music with residents Seth and Jonathan Stuart. Birthday party for Jay Walker.  
**What Da Funk** Nickie's BBQ. 9pm-2am. DJ Motion Potion spins old-school funk and rare grooves.

## Bay Area

**Dedicated Followers of Fashion** Ruby Room. 10pm-2am. Pop music.  
**Grateful Dead DJ Nite** Ashkenaz. 10pm, \$5. With Digital Dave.  
**Hatcha** Bison Brewing Company. 9:30pm-2am. Dance music with Raphael and Ken Q.  
**Reggae Lounge** On Broadway, 334 Broadway, Jack London Square, Oakl; (510) 663-8189. 9pm-2am, \$6. With Peja Peja, Polo Mo'xquuz, and Ashanti Hi Fi.  
**So Many Styles** Eli's Mile High Club. 8pm. Funk, soul, and R&B with Styles and Kendread.  
**Soundboutique** Ivy Room. 10pm. With residents Jacob and Sean.  
**Space Monkey** Blake's. 9:30pm, \$5. With DJs Add One, Big Willie, and Paul Guido and MC UC Buu spinning dance music.

## Classical

**Betty Woo** UC San Francisco, Cole Hall Auditorium, 513 Parnassus; 476-2675. Noon, free. The pianist gives a concert of ballads.

## friday 23

### Rock/blues/hip-hop

**Blues Power Saloon.** 4pm.  
**Boomshanka, Bitches Brew** Tongue and Groove. 9pm.  
**Bracket, Slender, Texas Thieves, Youth Gone Wild** Paradise Lounge. 9pm, \$8. With Fat Opie in the upstairs lounge.  
**Eddie the Rat, Jill the Witch, On Beyond, Smallstone** Kimo's. 9:30pm.  
**Steve Freund Band** Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.  
**Grays, Cliftons, Hypocrites** Tempest. 9pm, \$5.  
**Ben Hunter and Celtic Scandal** Johnny Foley's. 9pm.  
**Holy Assassins, Whoremoans** Covered Wagon Saloon. 6pm, \$3.  
**John Lee Hooker and Coast to Coast Blues Band, Sue Foley, Archie Lee Hooker** Great American Music Hall. 9pm, \$27.  
**'Incredibly Strange Wrestling'** Fillmore. 9pm, \$17. With Swingin' Utters, One Man Army, Weaklings, and Snackdown.  
**Kindness, Chi Chi Palace** Voodoo Lounge. 9pm.  
**Ama and Dan Mullen** Canvas, 1200 Ninth Ave; 504-0060. 7:30pm.  
**Johnny Nitro Saloon.** 9:30pm. Also Sun/25.  
**Okra Pickles** Blue Lamp. 9:30pm.  
**Carl 'Good Rockin' Robinson** Boom Boom Room. 9:15pm, \$8.  
**Sleepytime Gorilla Museum, Mumble and Peg, Red Bennies** Bottom of the Hill. 10pm, \$8.  
**Smallstone** Amoeba Music. 6pm.  
**Spoonful of Blues** Skip's Tavern. 9:30pm. Through Sat/24.  
**Superbooty, Niall Bimbo's** 365 Club. 9pm, \$18-20. Through Sat/24.  
**Telto, Julie Dillon** Hotel Utah. 9pm, \$7.  
**Third District, Mackhand** Elbo Room. 10pm, \$6.  
**Carlos Washington's Giant People Ensemble** Russian Center, 2450 Sutter; (510) 420-1529. 7:30pm, \$12-15.  
**Zen Tricksters, New Monsoon** Last Day Saloon. 9pm, \$10.

## Bay Area

**Barbee Killed Ken, Blood Sugar, Staci Twigg, D.S.R.X.** Kick's II, 581 Fifth St, Oakl; (510) 839-3006. 9:30pm.  
**'Gospel Explosion'** Allen Temple Family Life Center, 8501 International, Oakl; (510) 569-6183. 7:30pm, \$5-10.  
**Heart of Snow, Pattern, Lost Kids** Port Lite. 9pm, \$5.  
**Mad At Sam, Fracas, Mangy Hi-Fi** Stork Club. 9pm.

Continued on page 74

# BRUNO'S

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WEDNESDAY THRU FRIDAY

2/21 - 2/22 - 2/23

Two shows per night, Cork Club

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Light Party 3/6

Adam Levy Trio with  
Nels Cline 3/8

Sonny Simmons 3/13

Broun Fellinis 3/23

Sam Rivers Trio

3/29, 30, 31

Peter Apfelbaum Sextet  
4/25 - 26

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## music calendar

### Friday 23

From page 73

**Misslon Blake's** 9:30pm, \$5.  
**Soultree, Sexfresh Starry Plough** 9:45pm, \$6.  
**Subincision, 3D Second Fury, AKA Nothing,**  
**No Common Sense, Stalin's War** 924 Gilman.  
8pm, \$5.  
**Carlos Zalcita Eli's Mile High Club** 8pm.

### Jazz/new music

**Black Market Jazz Orchestra** Top of the  
Mark. 9pm, \$10. Also Sat/24.  
**Dick Conte Trio** Cobalt Tavern. 7pm.  
**Phillip Crawford-Steve Fowler Duo** Carta.  
9pm.  
**Bob Dalpe and the Compass Rose Quartet**  
Westin St. Francis Hotel, 335 Powell; 397-  
7000. 5:30pm.  
**Gregory James Trio** Café Claude. 7:30pm.  
**Jean Mazzei** Piaf's. 9:30pm, \$5-10.  
**Odeon Pope Trio** Bruno's. 9 and 11pm, \$12.  
See Critic's Choice.  
**Post Junk Trio** Eastside West. 9pm.  
**Ricardo Scalas** Argent Hotel, Jesters Lounge,  
50 Third St; 974-6400. 8:30pm.  
**Mal Sharpe and Big Money in Jazz** Enrico's.  
8:30pm.  
**Lavay Smith and Her Red Hot Skillet Lickers**  
Café du Nord. 10pm, \$7.  
**Paula West** Plush Room. 8pm, \$20-25.

### Bay Area

**Norman Brown** Kimball's East. 8 and 10pm,  
\$26-28. Through Sun/25.  
**Xopher Davidson, David Kwan and Yasuhiro**  
**Otani** Mills College Concert Hall, 5000  
MacArthur, Oakl; (510) 430-2296. 8pm, \$5-10.  
**Kookien and Hoomen** Jupiter. 8pm.  
**Steve Lucky and the Rhumba Bums** Ashke-  
naz. 9:30pm, \$11.  
**Jimmy McGriff and Dr. Lonnie Smith** Yoshi's.  
8 and 10pm, \$24. With Hank Crawford.  
Through Sun/25.

### Folk/world/country

**East Along the Road** Plough and Stars. 7pm.  
Through Sat/24.  
**Josh Jones Quartet** Butterfly. 11pm. With DJ  
Tari.  
**Yoshio Kurahashi** Clarion Music Center, 816  
Sacramento; 391-1317. 8pm, \$12.  
**Mark Levine's Latin Tinge** Jazz at Pearl's.  
9:30pm. Through Sat/24.  
**Little Bird** Simple Pleasures Cafe. 8pm.  
**'Bob Marley Days 2001'** Maritime Hall. 8pm,  
\$23-25. Through Sun/25. See 8 Days a Week,  
page 58.  
**Sonando** 850 Cigar Bar. 10pm.  
**Son Borinkua** Peña Pachamama, 1630 Powell;  
646-0018. 7:30pm, \$8.50.  
**Tocar** Circadia. 8pm, \$3.

### Bay Area

**Jennifer Berezan** La Peña Cultural Center.  
8pm, \$13-15.  
**Frank Wakefield Band** Freight and Salvage.  
8pm, \$16.50-17.50.

### Dance clubs

**Activate Light**, 839 Geary; 474-3216. 5-10pm,  
\$4. Techno happy hour with Kylene,  
Chameleon, and Brian Cox.  
**Assimilate 2000** Cat Club. 9:30pm-3am.  
With DJs Damon and Viper.  
**Backflip** 10pm-2am, \$5. House music with  
Tom Thump and Behrouz.  
**Candy Sacrifice** 10pm-2am, \$5. Hip-hop,  
rock, and new wave with Spin and Grand T.  
**Circuit Club** Townsend. 10pm-6am. House  
music with Diesel, Markem X, Mikey Mike,  
and several others.  
**Club NV** 9:30pm. House and salsa with Greg  
Lopez, Von, and Tony O.  
**Cymbiosis** Movida Lounge. 7pm. Hip-hop,  
Latin and funk with Mike Styles.  
**Deluxe Space** 550, 10pm-6am. House music  
with Mark Farina, John Howard, Jonene,  
and several others.  
**Girl Power** 375 First; 281-0866. 9pm-2am,  
\$10-15. Trance with Telene, D, Ariel Cybana,  
and Elz.  
**Fag Fridays** Endup. 10pm-5:30am, \$8. With  
residents Rolo and Ruben Mancias and  
guest Honey Dijon.  
**Far East** Blind Tiger. 10pm-2am, \$5. House  
and 2-step with Paul Craven and guests.  
**Fogfest** An Sabin, 1176 Sutter; 929-1992. 6-  
9pm. With Deepfrog, Jeremy, and Smurx.

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& MASKS  
ALL 3 NIGHTS!**

Eccentric and Flamboyant

**LIVE**

entertainment featured!

**HURRICANE STATIONS**

featuring

'The Original  
Louisiana Hurricane  
Recipe'

**SATURDAY, FEBRUARY 24TH**

ESCAPADE

presents

## Carnival

**FESTIVAL OF LIFE, SIGHT & SOUND**  
featuring:

**DJ GEE**

Ibiza, Spain  
(Pacha, Bora Bora)

**BB HAYES**

**GO GO PRO** (RIO style)

ENCHANTING, INTER-ACTIVE CHARACTERS STROLLING MAGICIANS  
COMBO FIRE JUGGLERS AND MORE!

Cover \$25 • Doors @ 7pm

**TUESDAY, FEBRUARY 27TH | Ruby Skye in conjunction with Miller Genuine Draft & "Locals Only" Present ...**

# The Fat Tuesday CONCERT

BEING TAPED LIVE FOR  
THE "LOCALS ONLY"  
TV SHOW ON  
FOXKTVU 2

**Featuring ...**

**Fat Tuesday Menu**

**Passed  
Hors d'Oeuvres**

Denitasse of Crab Gumbo  
Crab and Corn Fritters  
with Pineapple Jalapeno Salsa  
Cornmeal Crusted Oysters  
with Garlic Scallion Aioli on Baguet

**Bourbon Street  
Dessert Station**

Mamaw Boudreaux's Chocolate Cake  
with Bananas Foster Sauce  
Sweet Potato and Pecan Torte  
Bread Pudding with Rum Raisin Bourbon Sauce

**Creole Food  
Stations**

Duck, Shrimp, Tasso and Andouille jambalaya  
N' Orleans Crawfish Boil with Cajun Sausage,  
Corn on the Cob, Potatoes and Artichokes  
Blackened Fish with Papaya Salsa  
Crawfish Etouffie  
Louisiana Red Beans and Rice  
Pasta with Cajun Cream Sauce  
Caesar Salad with Jalapeno Croutons  
Biscuits, Green Chili Cornbread Yeast Rolls

Cover \$20 Advance • \$25 at Door • Doors @ 7pm

**Vinyl**

**'The Cajun Crooner'**

**Vivendo De Pao**



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GUARDIAN

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**Polly Esther's & Culture Club**

**1 Cover Charge**  
**2 Clubs**

**FRIDAY, FEBRUARY 23TH**  
**COME TO**  
**POLLY ESTHER'S**  
**MARDI GRAS**  
**BASH!!!**

**\$4-16oz. Heinekens**  
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**ALL NIGHT on the 24th!!!**

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**Ladies pay NO cover Thursdays!**  
**1/2 Price Drinks for ALL on**  
**Thursdays and Fridays**  
**Before 11pm!!!**

**Thursdays 8pm-11pm**  
**Fridays and Saturdays**  
**8pm-11pm**

**Saturday Night**  
**Bar &**  
**Purple Rain**  
**Dance Floor**

**DJ JOHNNY**  
**BARBARINO**  
**SPINS EXPRESS**  
**DISCO UPS AIRS**  
**WHILE**  
**DJ DEVO**  
**KICKS IT WITH 80'S**  
**DOWNSTAIRS IN**  
**THE CULTURE CLUB**

**AND REMEMBER LADIES...POLLY ESTHER'S IS THE**  
**BACHELORETTE PARTY HEADQUARTERS!**  
**1 Location-2 Clubs-4 Dance Floors**  
**2 DJ's 2 Decades**

**Polly Esther's**  
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**PRESENTS**  
**DIRTY PANTIES**

**SAUCY LEZ**  
**TARTS!**

**NOISE!**

**GIRLS**  
**RULE!**

**HOT BUTCH**  
**HUSSIES!**

**COCKTAILS!**

**NO**  
**COVER!**

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**DIRTY!**

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**nightclub**  
**since 1987**

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**THURS 2/22**

**SPACE MONKEY**  
**DJs Add & Dorsio Locomotive**  
**FRIDAY 2/23**

**MISSION**  
**Blacktronics**  
**HipHop**  
**SATURDAY 2/24**

**Tang!!**  
**Extreme Funk**  
**Sunday 2/25**  
**JFK**  
**Reunion**  
**JAZZ R&B CONCERT**  
**Monday 2/26**

**MONDAY ALL-STAR JAM**  
**W/ STEVE GANNON & MZ. DEE**  
**All are welcome**

**Tuesday 2/27**  
**HipHop**  
**Cool Dog Project**  
**Black League**

**LOCATED @ 2367 TELEGRAPH AVE.**  
**Berkeley 510.848.0886**



## Friday 23

From page 74

**Glitter** Glas Kat. 10pm-2am. Deep house with Norm Stradley, Charles B., and Ben Doren.  
**Havana** 330 Ritch. 10pm. Latin dance music with residents and guest Papi Chocolate.  
**House Beautiful** Sno-Drift. 10pm-4am. With Simon.  
**Life VSF** 278 11th St; 210-8633. 10pm-2am. Soul, R&B, club classics, and grooves.  
**Mandala** Amoeba Music. 7pm.  
**Mexican Bus** 9:15pm-2am, \$38, reservations required. '50s-style bus tour of several local salsa clubs.  
**Metronome Ballroom** 9pm-midnight, \$6-8. Latin dance party.  
**Mission K.O.** 26 Mix. 10:30pm. With Val and M3.  
**Nikita** Ten 15 Folsom. 10pm, \$15. Trance music with guests Kimball Collins, Simon, and Spesh.  
**No Categories** 111 Minna St. 9pm-2am, \$5-7. With Romanowski, Andrew Jervis, and Vinnie Esparza.  
**Ponzu Sessions** Ponzu, 401 Taylor; 775-7979. 8pm. With Kerri.  
**Port Authority** Kelly's Mission Rock, 817 China Basin; 626-5355. 9pm-5am, \$20. House, trance, and downtempo with various DJs.  
**Pow! A Cocktail Lounge** 6pm, \$3. Tribal house and Latin music with Be Smiley.  
**Rise Stud.** 10pm-3am, \$6-8. With residents Black and Olga T. and guests D'Funk and the Specialist.  
**Sequence** Glas Kat. 10pm-2am. With RTiger, Bruce, Switch, and rotating residents.  
**Sol Elements** Oxygen Bar. 9pm. With Sol Provider.  
**Square** Ruby Skye. 9pm-3am, \$25. Mardi Gras party with Eddie Amador and Franky Boissy.  
**Step An' Sabin** 1176 Sutter; 929-1992. 10pm-2am, \$5. 2-step with John Paul, Enzyme, and Dom Some and guest Science.  
**Therapy** Blind Tiger. 6-10pm, \$5. House music spun by Maurice and guests.  
**Wisdom** 238 Columbus; 979-3031. 9:30pm-9pm-6am, \$10. House, progressive, and hip-hop with DJs Booker, Jonas, and Mario Moreno.  
**Wisdom** Nickie's BBQ. 9pm-2am. Wisdom spins funk and soul classics.

**Bay Area**  
**Ruby Room** 10pm-2am. '70s and '80s glam, rock, and pop music.

## Classical

**Chorovaya Akademia** St. Ignatius Church, 650 Parker; 392-4400. 8:30pm, \$24-34. The Russian a cappella choir performs works by Chesnokov and Viskov.  
**New Music Ensemble** San Francisco Conservatory of Music, 1201 Ortega; 759-3475. Noon and 8pm, free. Conductor Nicole Paiement leads the ensemble in "Homage à Stravinsky." Through Sat/24.  
**Thomas Schultz** Old First Church. 8pm, \$7-9. The pianist interprets modern works by avant-garde composers, including Arnold Schoenberg, John Cage, and Galina Ustvolskaya.

## Bay Area

**Oakland Opera Theater** Alice Arts Center, 1428 Alice, Oakl; (510) 238-7219. 8pm, \$13-18. The opera premieres *White Darkness*, an multimedia adaptation by Tom Dean of Serge Prokofiev's *The Fiery Angel*. Through Sun/25.  
**Oakland East Bay Symphony** Paramount Theatre. 8pm, \$15-55. The symphony performs "Symphonic Poems," a concert that includes a world premiere by composer Michael Fiday.  
**University Symphony Orchestra** UC Berkeley, Hertz Hall, Berk; (510) 642-9988. 8pm, \$2-8. The orchestra performs UC professor Cindy Cox's *De Rerum Natura* as well as works by Brahms, Mendelssohn, and Prokofiev. David Milnes is the conductor.

## saturday 24

### Rock/blues/hip-hop

**Black Kali Ma**, John Vanderslice, Orange Peels, Red Planet Bottom of the Hill. 9:30pm, \$7.

Continued on page 78

**the original**  
**7 DANCE**  
 doors open @ 6am

**RESIDENT DJs**

**JASON HAYES**  
**LARRY REED**  
**JORGE MARTINEZ**  
**RUBEN MANCIAS**  
**DAVID HARNESS**  
**BLACKSTONE**  
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**\* Feb 27**  
**Beulah**  
**Mates of State**  
 Call and Response  
 From Bubblegum to Sky  
**Bottom of the Hill**  
 Missouri @17th, SF

**\* Feb 28**  
**Creepers Lagoon**  
**Jimmy Eat World** **Skiptrace**  
**Carlos**  
**Great American Music Hall**  
 859 O'Farrell, SF

**\* 764-Hero Kingsbury Manx**  
**The Papercuts** **Stratford 4**  
**Bottom of the Hill**

**U & Clubs**

**A NIGHTLIFE GUIDE FOR SPRING 2001**

**DATE OF PUBLICATION:** wednesday, march 13th  
**ADVERTISING DEADLINE:** tuesday, march 6th  
**ADVERTISE! CALL** (415) 255-4600  
**GUARDIAN**



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SATURDAY FEBRUARY 24 - 7PM

**TOOTS &  
THE MAYTALS**  
**DON CARLOS**

JAH BANDIS  
PRINCE RASTAN



SUNDAY FEBRUARY 25 - 7PM  
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WED 2/21 \$18/20 - 7PM DOOR

**INSANE CLOWN POSSE**  
INSOLENCE • MARZ

Thurs 2/22 \$20/22 - 7PM DOOR

**JURRASSIC 5**  
THE VISIONARIES • POTLUCK

Thur 3/1 \$15 7PM DOOR

**FACE TO FACE**  
H2O • SNAPCASE • THE EXPLOSION

Sat 3/3 \$25 8PM DOOR

2B1 & HOB PRESENTS  
**RONI SIZE REPRAZENT**

Tue 3/6 \$13 7PM DOOR

**LESS THAN JAKE**  
NEW FOUND GLORY • ANTI-FLAG  
TEEN IDOLS

Wed 3/28 \$10 - 7PM DOOR

FAT WRECK CHORDS SHOWCASE  
**PROPAGHANDI**  
**AVAIL**

J-CHURCH • FABULOUS DISASTER

Sun 4/8 \$13 - 7PM DOOR

FAT WRECK CHORDS SHOWCASE  
**DROPKICK MURPHY'S**  
**SWINGING UTTERS**  
LANCE FREDRICKSON & THE  
BASTARDS • REACH THE SKY

FREE CONCERT FOR LOCAL MUSICIANS  
SUN 2/25 - 12 NOON TO 6PM  
JUSTIN HERMAN PLAZA  
THE SICK • SWARM • SOLSTINGR  
TANG! • DEBORAH PARDES

**ACTeVA**  
FORMERLY TIX-TO-GO

## IVY ROOM

FRIDAY, FEBRUARY 23

**Mark Hummel & The  
Blues Survivors**

SATURDAY, FEBRUARY 24

**The Crowdaddies  
w/ The Dukes of  
Hamburg**

TUESDAY, FEBRUARY 27

**The Hammond  
Cheese Combo**

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## Tongue & Groove

Live Music Tues Thru Sat  
Door opens @ 7pm T-Sa (Su varies)  
Private Parties Welcome

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WEEK OF FEB 21 - FEB 28

WEDNESDAYS  
**Jazz II Jungle**  
"live drum'n'bass, jungle'n'jazz"  
This Week's Bands...  
w/ DJ Denizen

THURSDAYS  
Re-Mix presents  
showcasing the best in 70/80's party bands \$7  
**Notorious**

FRIDAY  
Original Fridays...  
an evening of big funk w/  
**Boomshanka**  
**Bitches Brew**

SATURDAY  
Sunset Promotions presents  
a Mardi Gras Bash w/  
**the Brass Monkey**  
ORCHESTRA  
"Beats and Hurricanes" plus  
DJ Motion Potion  
spinnin' funk & rare groove

TUESDAY  
Local Live Music Showcase!!  
Free Concert every Tuesday!!!  
**Plasticade**  
**lazybones**  
the mind club

Coming Soon  
**Notorious** Th 1  
**Munkafust & Hopscotch** F 2  
**Munkafust & The Brody's** Sa 3  
**Tainted Love** Th 4

## music calendar

### Saturday 24

From page 77

**Brass Monkey Orchestra** Tongue and Groove. 9pm. With DJ Motion Potion.  
**Brother Buzz** Lou's Pier 47. 4pm, \$2.  
**Faye Carol Boom Boom Room**. 9:15pm, \$10.  
**Chazz Cats** Johnny Foley's. 9pm.  
**Clyde's Ride** Last Day Saloon. 9pm, \$6.  
**Marshall Colman Borders** Books, 233 Winston; 731-0665. 4pm.  
**Johnny Fabulous** Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.  
**Face of the Enemy**, Outrage, Grays Tempest. 9pm, \$5.  
**Five 7, Second Set** Red Devil Lounge. 9pm.  
**Fracas, Hellbillys** Covered Wagon Saloon. 9pm.  
**Lewd, Barfeeders, Fleshes** El Rio. 10pm, \$6.  
**Little Johnny and the Giants** Blue Lamp. 9:30pm.  
**Luna Fillmore**. 9pm, \$17.50. See Critic's Choice.  
**Barry 'the Fish' Melton Band** Saloon. 9:30pm.  
**Mimsies, Tokyo Marine Fire**, Blue Period Paradise Lounge. 8:30pm.  
**Mother Hips, Virgil Shaw** Slim's. 9pm, \$12.50.  
**Pollo Enfermo** Deuces. 9:30pm.  
**RubberSideDown, Del Bombers, Grub Dog, Amazing Sweethearts** Hotel Utah. 9pm, \$7.  
**Sangra Amado, Chia Vagina, Sugar Lips, Monitors** Rockin' Java, 1821 Haight; 831-8842. 2pm.  
**Smallstone, Gentlekin** Cafe du Nord. 10pm, \$7.  
**Spoonful of Blues** Skip's Tavern. 9:30pm.  
**Superbooty, New Morty Show** Bimbo's 365 Club. 9pm, \$18-20.  
**Dave Workman** Saloon. 4pm.  
**Worn Thin, Worker, Moneyshot, Slide Kimo's**. 9:30pm.

### Bay Area

**'Collective Soul 4'** La Peña Cultural Center. 8pm. With Zion I, Company of Prophets, Daria Nile, Aya de Leon, Deuce Eclipse, and Sake One.  
**Crowdaddies, Dukes of Hamburg** Ivy Room. 9:30pm, \$5.  
**Solomon Grundy** Jupiter. 8pm.  
**R.J. Mischo Eli's Mile High Club**. 8pm.  
**Mommie's Friend, Love Kills Love, Eddie Haskell's** Port Lite. 9pm, \$5. CD-release party for Foodstamp Records.  
**99th Monkey, Tongue N' Groove** Stork Club. 9pm.  
**Oozies, Deface, Smarty, No Regrets** Kick's II, 581 Fifth St, Oakl; (510) 839-3006. 9:30pm.  
**Slow Gherkin, Plus Ones, 78 RPM's, Merrick, Enemy You** 924 Gilman. 8pm, \$5.  
**Tang!, JDogs** Blake's. 9:30pm, \$6.  
**Wesley Willis, Country Teaser, Red Bennies** Starry Plough. 9:45pm, \$7.

### Jazz/new music

**Don Alberts** Cypress Club. 8:30pm. Also Sun/25.  
**Gerald Beckett Jazz Trio** Garibaldi Cafe, 1600 17th St; 552-3325. 7pm.  
**Dave Bernstein Trio** Cafe Claude. 7:30pm.  
**Cyrus Chestnut** Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$25-34.  
**Zoe Ellis** Bruno's. 10pm, \$7.  
**Eric and the In Crowd** Enrico's. 8:30pm.  
**Robin Hodes** Apollo Jazz Group Jelly's. 4pm.  
**Jazz Mandolin Project** Russian Center, 2450 Sutter; (510) 420-1529. 7:30pm, \$20-22.  
**Anton Krukowski-Tim Foley Duo, Phillip Crawford-Steve Fowler Duo, Mitch Schriff-Alexander Smith Duo** Carta. 9pm.  
**Michael LaMacchia Trio** Cobalt Tavern. 7:30pm.  
**Jean Mazzei** Piaf's. 9:30pm, \$5-10.  
**BJ Papa** Cafe Prague, 584 Pacific; 433-3811. 9:30pm.  
**Pelo Mar Brazilian Jazz Quartet** Cafe Do Brasil, 1106 Market; 626-6432.  
**Raw Deluxe** Eastside West. 9pm.  
**Marcus Shelby Jazz Orchestra** Butterfly. 11pm. With DJ Label.  
**Paula West** Plush Room. 8 and 10:30pm, \$20-25.

### Bay Area

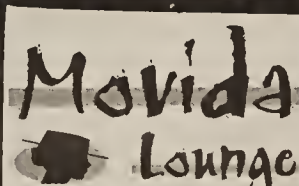
**Norman Brown** Kimball's East. 8 and 10pm, \$26-28. Through Sun/25.  
**Jimmy McGriff and Dr. Lonnie Smith** Yoshi's. 8 and 10pm, \$24. With Hank Crawford. Through Sun/25.

Continued on page 81



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WEDNESDAY House/Progressive  
2/21 **KANDYFLIP**  
Various DJs  
THURSDAY Bril Pop/Mod/Indie  
2/22 **POPCENE**  
DJs Aaron Axelson & Jeremy  
FRIDAY Dancehall/Soul/Salsa  
2/23 **HAVANA**  
DJs Corazon, Namane, Alejandro D' Amour  
SATURDAY Reggae/Dancehall  
2/24 **FATCAT**  
DJs Toks, Kirk, Hekima  
SUNDAY Soul/R&B  
2/25 **REBIRTH**  
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Thu 2/22 9:30 \$6  
Applesauce  
The Fitsners  
(CD release)  
The Cables  
Sleepy Time Gorilla Museum  
Fri 2/23 10:00 \$8  
Mumble & Peg  
Red Bennies  
with guest MC Wesley Willis  
**\$XSW showcase**  
Sat 2/24 9:30 \$7  
Black Kali Ma  
John Vanderslice  
The Orange Peels  
Red Planet  
all-you-can-eat BBQ at 4:00  
Sun 2/25 5:30 \$7  
Rainer Maria  
Dealership  
Rubymar  
Mike Kinsella  
from Joan of Arc  
Mon 2/26 9:00 \$5  
Project: Pimento  
The Muons  
The Smart Set  
Tue 2/27 9:00 \$10  
Beulah  
Mates of State  
Call and Response  
From Bubblegum to Sky  
Wed 2/28 9:00 \$10  
764-HERO  
Kingsbury Manx  
The Stratford 4  
The Papercuts

**ROYALE**  
NORTH BEACH BAR  
  
Tues.: FAMILIA -No Cover  
Jazz Breaks/Soul/  
Hip-Hop/Groove  
Rotating DJs: Toph One,  
Pouse, Wisdom, Zolch  
& Ted Shred  
Wed.: Live Jazz : The Royale  
Jazz Quartet  
Thurs.: World Wide Lounge  
- No Cover/World Beat  
- Rotating DJs: Papi Chocolate,  
Corazon, Ron & Ruben  
Sat.: Soul/Salsa/Funk/Hip-Hop  
DJ Willie & Ted Shred  
1326 Grant Ave  
Btwn. Vallejo & Green  
433-4247  
21 & over

**PIER 23 CAFE**  
Wednesday, February 21  
**SALSA DANCE CLASS W/RON** 8:30PM  
**SALSA CALIENTE** 10PM  
Thursday, February 22  
**ED KELLY**  
**W/ ROBERT STEWART,**  
**COLIN BAILY**  
**TOM WILLIAMS**  
Friday, February 23  
**TBA**  
Saturday, February 24  
**NATIVE ELEMENTS**  
**REGGAE** 10pm  
Sunday, February 25  
**RHYTHM CITY**  
Monday, February 26  
**WHOA!**  
**STRAIGHT AHEAD JAZZ** 9-12AM  
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**SMALLSTONE**  
THEIR SELF-TITLED CD IS OUT NOW  
ON BOMP RECORDS  
SATURDAY, FEBRUARY 24TH - 5PM  
**SAMBA DO CORAÇÃO**  
CELEBRATE CARNIVAL AT AMOEBa!  
SATURDAY, MARCH 3RD - 2PM  
**BREAKESTRA**  
IN SUPPORT OF THEIR NEW CD  
"LIVE MIX PART 2"  
FRIDAY, MARCH 16TH - 5PM  
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THRU Jimmy McGriff  
Sun 2/25 Dr. Lonnie Smith  
w/Red Holloway  
Mon 2/26 **BOBO STENSON TRIO**  
w/ANDERS JORMIN & BILLY HART  
Tue 2/27 Verve Guitarist  
THRU Russell  
Thu 3/1 Malone  
Fri 3/2 Quartet  
THRU Straight From New York City!  
Sun 3/4 **Mingus Big Band**  
Mon 3/5 CD Release Party! Brazilian Music!  
Tue 3/6 CLAUDIA VILLELA & RICARDO PEIXOTO  
Wed 3/7 **JAZZ IS DEAD**  
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Sun 3/11 January!  
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FILMS BY: KID KOALA, LYRICS BORN, & SEAN LENNON  
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**SUNSET PROMOTIONS** feat. MIKE HAMPTON  
of P FUNK ALLSTARS  
fri 23 march

**ALL AGES**  
UPCOMING  
Thu 3/1 Pedro the Lion  
Starflyer59  
Jim Yoshii Pile-Up  
Ping  
Fri 3/2 Girls Against Boys  
The Pattern  
Alien Crime Syndicate  
Pocket for Corduroy  
Sat 3/3 The Aislars Set  
The Shins  
The Orange Peels  
Henry Miller Sextet  
Sat 3/3 130pm Young Fresh Fellows  
Minus 5  
Me First  
all-you-can-eat BBQ  
Sun 3/4 Sunday's Best  
onlinedrawing  
The Good Life  
Droo Church  
Wed 3/7 Death Cab for Cutie  
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Sat. 2/24  
**SHANA MORRISON**  
9:30pm

Sun. 2/25  
**JULES BROUSSARD**  
4pm-8pm

Mon. 2/26  
**OPEN MIC**  
8PM

Tues. 2/27  
Mardi Gras  
**RYTHMTOWN**  
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Thurs 2/22  
**LUCE**  
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Fri 2/23  
**INTERSTATE 80'S**

Sat 2/24  
**FIVE - 7**  
W/ SECOND SET

Tues 2/27  
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Melanie  
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[3 Hour Set]

## Downtempo

Zakaos  
Coup d'Ville  
Ivier & Irie Dole  
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## 'Freight and Salvage Piano Fundraiser'

Sun/25, Freight and Salvage

The West Coast's oldest bastion of traditional acoustic music just happens to boast one of the best-sounding grand pianos to be heard in any of the Bay Area's medium-size clubs. Found and secured by pianist-singer Barbara Higbie, the Yamaha G6 has made the beloved Freight one of the better places to listen to piano music, allowing the coffeehouse to book a wide spectrum of ivory ticklers, including jazz, blues, classical, and experimental pianists. Hopefully, by the time the Freight makes its move to Berkeley's downtown Arts District,

Higbie will have recouped the keyboard's cost. That's the economic context for this second all-star fundraising concert; the musical payoff comes in the eclectic program of music provided by Higbie (who recently released her first

CD of solo piano music, *Variations on a Happy Ending*), contemporary classical virtuoso Katrina Krinsky, women's music icon Margie Adam, the versatile Libby McLaren (partner of Robin Flower and frequent accompanist for the Roches), boogie-woogie queen Wendy DeWitt, Tin Hat Trio's Rob Burger (along with his guitar-playing pal Mark Orton), the wholly unpredictable and ubiquitous Joshua Raoul Brody, and the "In C" godfather of minimalism, Terry Riley. 8 p.m., 1111 Addison, Berk. \$16.50-\$17.50. (510) 548-1761. (Derk Richardson)

PHOTO OF TERRY RILEY BY BETTY FREEMAN

## Saturday 24

From page 78

### Folk/world/country

Azabache Elbo Room. 10pm, \$6.  
East along the Road Plough and Stars. 9pm.  
Bo Grampus Atlas Cafe. 4pm.  
Josh Jones Quartet 850 Cigar Bar. 10pm.  
Mark Levine's Latin Tinge Jazz at Pearl's. 9:30pm.  
'Bob Marley Days 2001' Maritime Hall. 8pm, \$23-25. Through Sun/25. See 8 Days a Week, page 58.  
Native Elements Pier 23. 10pm.  
Samba do Coração Amoeba Music. 5pm.  
Trio Amoroso Circadia. 8pm, \$3. With Maria Marquez.  
Vanessa Verlee Simple Pleasures Cafe. 8pm.

### Bay Area

Duckmandu Cato's Ale House. 6pm.  
Edlos Freight and Salvage. 8pm, \$16.50-17.50.  
Zydeco Flames Ashkenaz. 9:30pm, \$11.

### Dance clubs

Backflip 10pm-2am, \$5. House music with Pete Stull.  
Bas 9:30pm-2am. House, salsa, and club music with David Murray, Tony O, and Jojo.  
Baysiks Top. 7-10pm. With J. Falcone, Fiction, John Paul, Enzyme, and Dom Some.  
Bobbi Meyers Light. 839 Geary; 474-3216.  
Bohemia 10pm-2am. With Arkay, Phil Salter, and Iggy.  
Bottom Heavy Top. 10pm-2am. U.K. garage and drum 'n' bass with various residents.  
Eargasmic Oxygen Bar. 9pm. With Rick Lara.  
Elektric Cat Club. 10pm-3am. Drum 'n' bass with rotating residents and guests Karl K and Bagel.  
Electrolush Blind Tiger. 10pm-2am, \$5. House and deep tech with rotating residents.  
Escapade Ruby Skye. 7pm-3am, \$25. With resident BB Hayes and guests.  
Excess Club 238, 238 Columbus; 434-1308. 9pm-6am, \$15. With Pablo, Demilo, Ben Doren, Booker, and Hemming.  
Fatcat 330 Ritch. 10pm.

FutureRoots Movida Lounge. 9pm. With Kevin and Huckster.  
Future Primitive Soundsession Justice League. 9pm. With J-Boogie's Dubtronic Science, Doc Fu, Zeph, and Romanowski.  
Groove Kitty Glas Kat. 9:30pm-2am. House music, trip-hop, and rare grooves with residents.  
Hektic Cat Club. 10pm-3am. Breaks with residents.  
Hit Parade Nickle's BBQ. 9pm-2am. Kevin and George spin disco, funk, and soul.  
Jet Set Space 550. 10pm-6am, \$20. With Derrick May, Juan Atkins, Michael Anthony, Soulstice, and several others.  
Kandy Bar Stud. 9pm-2am, \$8-10.  
Lifted Soul HiFi. 9pm. Deep house with Dwight Johnson.  
Metronome Ballroom 9pm-midnight, \$6-8. Tango.  
Mexican Bus 9:15pm-2am, \$38, reservations required. '50s-style bus tour of several local salsa clubs.  
Other Whirled Endup. 6am-4pm. With Nobel, Vince, Christine, and Daniel.  
Oushaya VSF, 278 11th St; 1-800-581-2107. 9pm-2am, \$15.  
Ponzu Sessions Ponzu, 401 Taylor; 775-7979. 8pm. With Señor Keyvan.  
Pow! A Cocktail Lounge 9pm, \$3. House music with Fadrin and Sutate.  
Psychofunkodiscodell Space 550. 10pm. With various DJs, including Laron, Laird, and Felix the Dog.  
Release Ten 15 Folsom. 10pm-6am, \$20. With guests Thomas Michael and Mark Lewis.  
Remedy Big Heart City. 9pm-4am. House, soul, and R&B with residents.  
San Francisco Butter. 9pm. With rotating residents Lele, Dano, JZ, and David Coleman and Sen-sei.  
Sexy Provocative Schroeder's, 240 Front; 289-2030, ext 4. 9:30pm-2am. R&B, hip-hop, dancehall, and club classics with T.D., Franzen, D-Sharp, and Rolo 1-3.  
Sister 26 Mix. 9pm-2am, \$6. "Sister" party with Fabulizz, Forest Green, and CK.  
Sub Zero Sno-Drift. 10pm-4:30am. House

Continued on page 83

## Jupiter

WED 2/21  
REALISTIC w/ DJ Turtle  
Live mix of drum&bass, ambient and jazz every Wednesday in February

THURS 2/22  
JOSHI MARSHALL PROJECT  
Local tenor giant Joshi Marshall stretches the boundaries of acid jazz and funk with weekly guests every Thursday in February and March

FRI 2/23  
KOOKEN & HOOMEN  
Excellent combination of live jazz and electronic techno. Check them out at <http://www.kookenhoomen.com>

SAT 2/24  
SOLOMON GRUNDY  
Favorites to the Jupiter, this funk-and-groove band from Orange County always rocks the house. Check them out at <http://www.solomongrundy.com>

WED 2/28  
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Indeterminate Empire,  
Nihil Communication  
Thur 2/22  
Hex Appeal Where Wrong Is Always Right  
Tom Jonesin', Brian Kenny Fresno  
Fri 2/23  
Churn Magazine Release Party:  
Eddie The Rat, Jill The Witch, On  
Beyond, Small Stone (Free) 9pm  
Sat 2/24  
Worn Thin, Worker, Moneyshot, Slide  
Sun 2/25  
Cokra!, Kill The Robots, Owls  
(9:30pm) Americana! Chase Gowdy  
& The Rusty Nails, Beri Hemingway,  
The Morning Afters 3pm/\$3  
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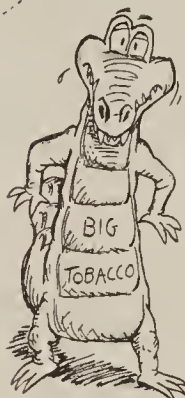
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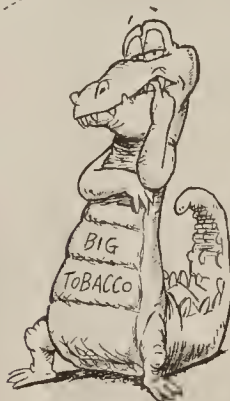
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THEY DIDN'T HAVE TO SMOKE.  
IT WAS THEIR CHOICE.



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AND YOU LIED ABOUT IT.



THAT WAS THE "OLD" ME.  
I'M INTO COMMUNITY SERVICE NOW.  
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CAN I ASK YOU A QUESTION?

ANYTHING. THIS IS  
THE "NEW" ME.



ARE YOU GOING TO KEEP  
SELLING CIGARETTES?



@#!\*%#@!!



JUST THOUGHT I'D ASK.



California Department  
of Health Services

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## Saturday 24

From page 81

and U.K. garage with resident Sean Ferguson and guest John Howard.  
**Subterra** Ten 15 Folsom. 10pm-6am. With resident Tom Thump and guest Laron.  
**Supastar Sacrifice**. 10pm-2am, \$5. With local DJs.  
**Universe Club Townsend**. 10pm-4am, \$14. House music with David Harness and Bud Chism.

## Classical

**Berkeley Symphony Orchestra** Yerba Buena Center for the Arts Forum, 701 Mission; (510) 841-2800. 1 and 4pm, \$8-15. The orchestra performs a family concert highlighted by two works from French composer Jean-Pascal Beintus.  
**Ferrara-Leisek duo** Sanchez Concert Hall, 1220 Linda Mar, Pacifica; (415) 355-1882. 7:30pm, \$8-15. The guitar duo performs music by Sergio Assad, Paulo Bellinati, Fernando Sor, and a handful of Renaissance dances.  
**New Music Ensemble** San Francisco Conservatory of Music, 1201 Ortega; 759-3475. 8pm, free. See Fri/23.  
**Dr. Kris Palmer** Community Music Center, 544 Cupp; 647-6015. 8pm, \$5-10. The flutist is joined by pianist Dmitriy Cogan in a concert.  
**St. Paul Chamber Orchestra** Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$13-67. Conductor and vocalist Bobby McFerrin leads the orchestra through works by Bizet, Vivaldi, and Beethoven.  
**San Francisco Conservatory of Music students** California Palace of the Legion of Honor, Florence Gould Theatre, Lincoln Park; 750-3600. 2pm, free after museum admission. The school's violin students give a recital with the "David" Guarnieri del Gesù, a 259-year-old Italian violin.

## Bay Area

**American Bach Solists** First Congregational Church, 2345 Channing, Berk; (415) 621-7900. 8pm, \$20-37. The soloists give an early-music program titled "From Corelli to Vivaldi and Bach again." Through Sun/25.  
**Cecilia's Circle** St. John's Presbyterian Church, 2727 College, Berk; (510) 528-1725. 8pm, \$19-22. The early-music quartet gives a French baroque concert titled "In the Glow of the Sun King."  
**King's Trumpetts and Shalmes** Trinity Chapel, 2320 Dana, Berk; (510) 549-3864. 8pm, \$8-10. Music in the spirit of the 16th-century Renaissance court bands is performed by this quintet.  
**Oakland Opera Theater** Alice Arts Center, 1428 Alice, Oakl; (510) 238-7219. 8pm, \$13-18. Through Sun/25. See Fri/23.  
**Triángulo** Scottish Rite Auditorium, 1547 Lakeside, Oakl; (510) 451-0775. 7:30pm, \$25-35. Clarinetist Paquito D'Rivera, cellist Gustavo Tavares, and pianist Pablo Zinger collaborate for a concert.

## sunday 25

### Rock/blues/hip-hop

'Applied Experience Music Consortium' Paradise Lounge. 4pm, \$7. With Pi, Lindsey, Atma, and Drums 'n' Space in the upstairs lounge.  
'Benefit for the Liberation of Afghan Women' Hotel Utah. 8:30pm, \$4. With Roberta Donnay, Lindasusan and the Total Babes, Rouge's Star, Ric Sinclair, and more.  
**Blues jam** Skip's Tavern. 4pm. With Regi Harvey.  
**Cakra Kimo's**. 9:30pm.  
**Dee Dee Ramone, Groovie Ghoulies** Covered Wagon Saloon. 8pm, \$10.  
**Mark Kozelek, Yuji Oniki** Great American Music Hall. 8pm, \$12. See A&E feature, page 53.  
**Luminar, Music Lovers** Make-Out Raam. 8:30pm, \$6.  
**King Perkoff Band** Saloon. 4pm.  
**Rainer Maria, Dealership, Rubymar, Mike Kinsella** Bottom of the Hill. 5:30pm, \$7. With all-you-can-eat BBQ at 4pm.  
**Rhythm City** Pier 23. 4pm.  
**Texas Twister Blues Band** Boom Boom Room. 9:15pm, \$3.

## Bay Area

JFK Reunion Blake's. 9:30pm, \$3.

## Jazz/new music

**Rich Armstrong Quartet** Starlight Room. 8pm.  
**Opie Bellas** Top of the Mark. 8:30pm, \$8.  
**Smith Dobson, Jr.** Simple Pleasures Cafe. 8pm.  
**Larry Douglas Jazz Band** Les Joulins. 8pm.  
**Walter Earl Enrico's**. 7pm.  
**Fazz Kelly's Mission Rock**, 817 China Basin; 626-5355. 10am.  
**Shan Kenner Trio** Vesuvius Cafe, 255 Cohn-hus; 362-3370. 4pm.  
**Love Motel** Russellas. 6pm.  
**Larry O'Leno** Piano Bar, 1092 Post; 771-2022. 4:30pm.  
**Pelo Mar Brazilian Jazz Duet** Baobab. 7pm.  
**Mitch Schriff-Alexander Smith Duo** Caria. 7pm.  
**Paula West** Plush Room. 5pm, \$20.

## Bay Area

**Norman Brown** Kimball's East. 8 and 10pm, \$26-28.  
**Jazz jam session** Bluesville. 8pm.  
**Lost Trio** Cata's Ale House. 6pm.  
**Jimmy McGriff and Dr. Lonnie Smith** Yoshi's. 2 and 8pm, \$5-24. With Hank Crawford.  
**Upsurge!** Pro Arts Gallery, 461 Ninth St, Oakl; (510) 835-5348. 2pm, \$10. See 8 Days a Week, page 58.

## Folk/world/country

'Bob Marley Days 2001' Maritime Hall. 8pm, \$23-25. See 8 Days a Week, page 58.  
**Tony McMahon** Johnny Foley's. 9pm.  
**Seisun Plough and Stars**. 7pm. With Dana Lyn and friends.

## Bay Area

**California Klezmer** Ashkenaz. 6pm, \$10.  
**Open mic** Stark Club. 9pm.  
**Emilio Perez y Su Conjunto Cani** Port Lite. 5pm, \$5.  
**Ben Barra** La Peña Cultural Center. 8pm, \$13-15.  
'Starry Session' Starry Plough. 8pm. With Shay Black.

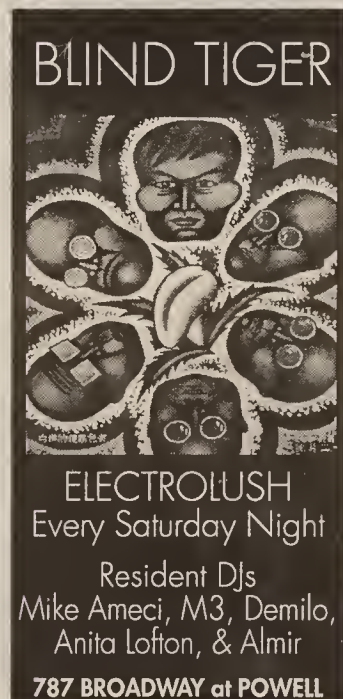
## Dance clubs

**Bionic Top**. 10pm-2am. With Solar, Mark E. Quark, and Iz.  
**Den Galaxy**, 1840 Haight; 387-2996. 9pm-2am. With Dano, JZ, and fredness.  
**Dub Mission** Elbo Room. 9pm-2am, \$6. Dub and roots reggae with Sep and Maneesh the Twister.  
**Fame Galaxy**, 1840 Haight; 387-2996. 2-10pm. 2-step party with Foxsee, Patrick Wilson, Filthy Rich, and Rasoul.  
**Fabric Justice League**. 9pm, \$10. Music and fashion showcase with Goapete and DJ Pam the Funkstress.  
**Hot Hair Care Beauty Bar**. 10pm-2am. Residents Bre-ad, Actual Jakshun, and Latex spin electro and techno.  
**Magnitude B.O.** N'Touch Dance Club, 1548 Polk; 444-8413. 8pm-2am. With Jack Rojo, Lambchop, Shawn Perry, and Derek.  
**Metronome Ballroom** 5-8pm, \$5. Jitterbug dance party. 8-11pm, \$5-8. Salsa night.  
**Pleasuredome Club** Townsend. 9pm-3:30am, \$7. With Neil Lewis and Jeff Johnson.  
**Rebirth** 330 Rutch. 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.  
**Reggae Sundaze** Nickie's BBQ. 9pm-2am, \$5. Reggae music spun by DJ King David, General Patton, and other residents.  
**Sedation** Oxygen Bar. 9pm. With residents.  
**Spindrift** Hush Lounge. 9pm-1am, \$3. Ambient music with Mermaid and Gil.  
**Spundae** 1015 Folsom. 9pm-6am, \$5. With rotating DJs and guests Tiesto, Jonnene, and a birthday set by Melanie.  
**Sunday School Sno-Drift**. 9pm-2am, \$10. House and downtempo.  
**Sushi** 26 Mix. 5-11pm, \$5. With DJ Gray and rotating residents.  
**T-Dance** Endip. 6am. House music with rotating residents.  
**Tripp** Beale Street Bar and Grill, 133 Beale; 543-1961. 6pm-2am, \$5-8. With rotating residents.

Continued on page 84



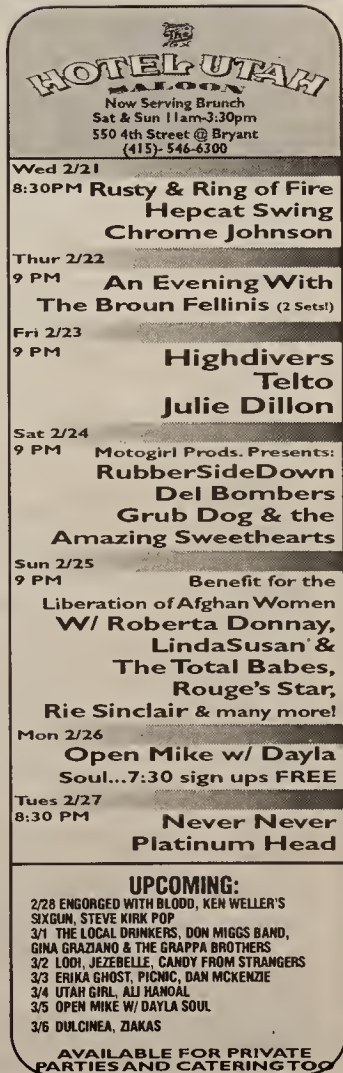
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Sun 2/25  
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Rouge's Star,  
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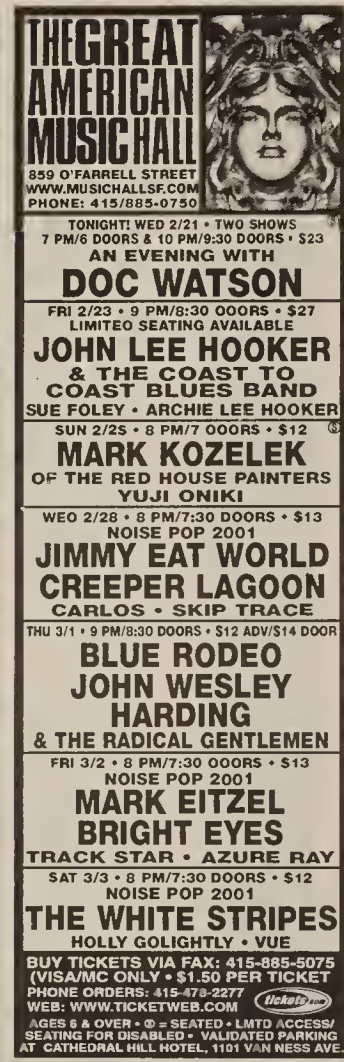
SUN. MARCH 4 • DOORS 7 / SHOW 8 • \$15  
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WED 2/28 • 8 PM/7:30 DOORS • \$13  
NOISE POP 2001  
**JIMMY EAT WORLD**  
**CREEPER LAGOON**  
CARLOS • SKIP TRACE

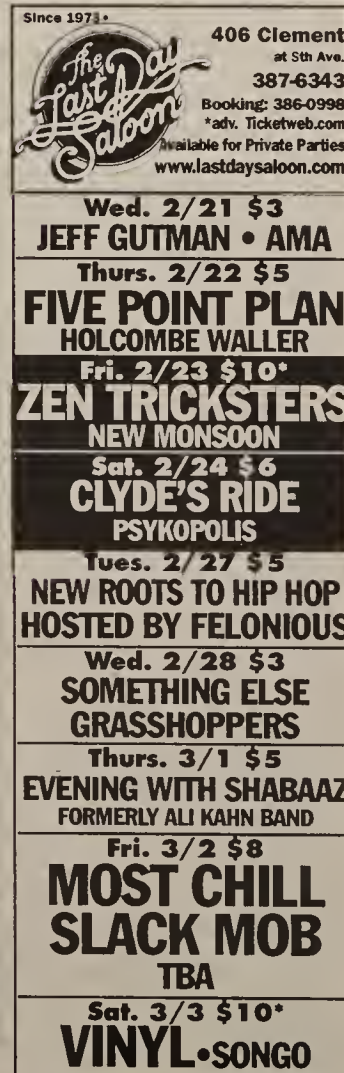
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**JOHN WESLEY HARDING**  
& THE RADICAL GENTLEMEN

FRI 3/2 • 8 PM/7:30 DOORS • \$13  
NOISE POP 2001  
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**HOLCOMBE WALLER**

Fri. 2/23 \$10\*  
**ZEN TRICKSTERS**  
NEW MONSOON

Sat. 2/24 \$6  
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PSYKOPOLIS

Tues. 2/27 \$5  
**NEW ROOTS TO HIP HOP**  
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Wed. 2/28 \$3  
**SOMETHING ELSE**  
GRASSHOPPERS

Thurs. 3/1 \$5  
**EVENING WITH SHABAAZ**  
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Fri. 3/2 \$8  
**MOST CHILL**  
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Sat. 3/3 \$10\*  
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## music calendar

### Sunday 25

From page 83

#### Classical

**Don Lewis** St. Mary's Cathedral, 1111 Gough; 567-2020. 3:30pm. The organist gives a recital.  
**Allison Lovejoy** Community Music Center, 544 Capp; 647-6015. 4pm, \$5-10. The pianist performs works by Ravel, Rachmaninoff, Janáček, and Bach.  
**Garrick Ohlsson** Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$13-67. The pianist gives an all-Chopin recital.  
**Pocket Opera** California Palace of the Legion of Honor, Florence Gould Theatre, Lincoln Park; 575-1102. 2pm, \$13-27. The chamber opera company begins its 24th season with Gioacchino Rossini's *The Italian Girl in Algiers*.

#### Bay Area

**American Bach Soloists** First Congregational Church, 2345 Channing, Berk; (415) 621-7900. 8pm, \$20-37. See Sat/24.  
**Oakland Opera Theater** Alice Arts Center, 1428 Alice, Oakl; (510) 238-7219. 2pm, \$13-18. See Fri/23.  
**Oakland Youth Chorus** First Congregational Church, Reidenbach Hall, 2501 Harrison, Oakl; (510) 287-9700. 2:30pm. The chorus celebrates its 25th anniversary with a concert of varied offerings.  
**Prazak Quartet** UC Berkeley, Hertz Hall, Berk; (510) 642-9988. 3pm, \$32. The Czech chamber ensemble performs works by Haydn, Berg, and Dvorák.  
**Juliette Shepherd** Mills College, Music Building, 5000 MacArthur, Oakl; (510) 430-2296. 2pm. The student gives a recital.

### monday 26

#### Rock/blues/hip-hop

**Bachelors Saloon** 9:30pm.  
**'Mardi Gras Mambo Fest'** Boom Boom Room. 9:15pm, \$3.  
**'Monday Night Hoot'** Cafe du Nord. 9pm, \$5. With Eric Shea and Molly Tuttle.  
**Open mic** Hotel Utah. 7:30pm. With Dayla Soul.  
**Open mic** Skip's Tavern. 7pm. With Regi Harvey.  
**Project: Pimento, Muons, Smart Set** Bottom of the Hill. 9pm, \$5.  
**Rollerball, Art of Flying, Oanghead** Make-Out Room. 8:30pm, \$6.  
**That One Guy and His Magic Pipe** Elbo Room. 9pm, \$4.  
**Wesley Willis, Country Teasers, Odd Numbers, San Geronimo** Pound SF, Pier 96, 100 Cargo; 826-9202. 8pm, \$8.

#### Bay Area

**'Blue Monday Jam'** Blake's. 9:30pm, \$3. With the Steve Gannon Band.

#### Jazz/new music

**Contemporary Jazz Orchestra** Jazz at Pearl's. 9pm.  
**Ezra Gale Trio** North Star Restaurant, 288 Connecticut; 551-9840. 6pm.  
**Barbara Hunter Quintet** Les Joulnis. 8pm.  
**Steve Lucky and the Rhumba Bums** Starlight Room. 8:30pm.  
**Larry O'Leno Enrico's** 7pm.  
**Oee Spencer** Center for African and African American Art and Culture, 762 Fulton; 563-3519. 7pm.  
**Whoa!** Pier 23. 9pm.

#### Bay Area

**Bobo Stenson Trio** Yoshi's. 8 and 10pm, \$14. See 8 Days a Week, page 58.

#### Folk/world/country

**Acoustic open mic** Blue Lamp. 9:30pm.  
**Danilo's Latin Quartet** Mecca, 2029 Market; 621-7000. 8 and 9:30pm.  
**Liza Silva y Voz do Brazil** Top of the Mark. 8:30pm, \$8.

#### Bay Area

**'Ceili'** Starry Plough. 9pm.  
**Dar Williams** Freight and Salvage. 8pm, \$24.50-25.50. Benefit for Friends of Free Speech Radio, the Nevada Desert Experience, and the Freight Building Fund.

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## Concert Update

sfbg.com

### coming up

\*WILLIE NELSON  
2/21-2/22 The Fillmore

MOVER  
CALL AND RESPONSE  
2/22 Slim's

MOTHER HIPS  
2/24 Slim's

\*LUNA  
RAINER MARIA  
2/24 The Fillmore

THE MUSIC LOVERS  
2/25 Moke Out Room

DEE DEE RAMONE  
THE GROOVIE GHOULES  
2/25 Covered Wagon

THE SMART SET  
2/26 Bottom of the Hill

CREEPER LAGOON  
2/28 Great American Music Hall

ZEN GUERRILLA  
THE BELLAYS  
ICARUS LINE  
7TH STANDARD  
3/1 Slim's

GIRLS AGAINST BOYS  
3/2 Bottom of the Hill

MARK EITZEL  
BRIGHT EYES  
AZURE RAY  
3/2 Great American Music Hall

SUPERCHUNK  
SPOON  
ACTIONS LACKS  
MATT SUGGS  
3/3 Bimbo's

THE WHITE STRIPES  
HOLLY GOLIGHTLY  
VUE  
3/3 Great American Music Hall

RONI SIZE REPRIZENT  
3/3 Montime Hall

MOJAVE 3  
SID HILLMAN QUARTET  
3/3-4 Slim's

YOUNG FRESH FELLOWS  
MINUS FIVE  
THE SHINS  
3/3-4 Bottom of the Hill

BLONDE REDHEAD  
3/4 Bimbo's

No!x  
3/5-8 Slim's

TILT  
3/6 Slim's

DUANE PETERS & THE  
HUNS  
3/7 Covered Wagon

WESTERN  
THE SMART SET  
3/8 Edinburgh Castle

\*STEPHEN MALKMUS  
THE JICKS  
3/12 The Fillmore

THE SAMPLES  
3/13 Great American Music Hall

MERLE HAGGARD  
3/13 Person Theatre, Santa Rosa  
4/12 Gershwin Theatre

NELLY FURTADO  
TOIDS  
3/15 Bimbo's

\*FUNKY METERS  
3/16-17 The Fillmore

\*the buzz  
NICK CAVE  
3/27 Palace of Fine Arts

AMON TOBIN  
3/17 Bimbo's

"YAHOO! OUTLOUD"  
WEEZER  
3/17-18 Graham Civic Auditorium

SAM BUSH  
3/18 Great American Music Hall

\*THE MUSIC LOVERS  
THE SMART SET  
3/18 Cafe Du Nord

MOGWAI  
3/19 Bimbo's

JOHN HAMMOND  
AUGIE MEYERS  
3/21 Great American Music Hall

THE CHURCH  
3/21 Slim's

ACTION SLACKS  
3/22 Bottom of the Hill

WILLY PORTER  
3/22 Slim's

THE FIGGS  
3/22 Bottom of the Hill

\*SUZANNE VEGA  
3/24 The Fillmore

MURDER CITY DEVILS  
CURSIVE  
3/24 Bottom of the Hill

HOLLY GO LIGHTLY  
3/25 Make Out Room

\*THE WATERBOYS  
4/3 The Fillmore

SELBY TIGERS  
4/4 Bottom of the Hill

THE MELVINS  
5/14 Slim's

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Tickets for these events and more available at all  
tickets.com. Centers including The Warehouse, Tu  
Musica and Tower Records or by calling  
\*indicates tickets for this show are not available through TICKETS.COM



## Dance clubs

**Chicklett Mod Meltdown** *Paradise Lounge*. 8:30pm, \$3. DJ party.  
**Club Dread** *Justice League*. 9pm, \$10. With Namane and Toks.  
**Forward** *An Sibin*, 1176 Sutter; 929-1992. 8pm-2am, \$3. Urban music with BVDub, Monkey, and 4AM.  
**Grateful Dead Jams** *Nickie's BBQ*. 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.  
**Milkshake Mondays** *Sno-Drift*. 10pm-2am. With resident DJ Travis.  
**Open turntables** *Movida Lounge*. 8pm.  
**Rockin' Java** 1821 Haight; 831-8842. 7pm. Hip-hop and open mic.  
**Shaft Stud**. 9pm-2am, \$5. Hip-hop, reggae, and R&B with Mind Motion, Switch, and Deft.  
**Smooove** *Blind Tiger*. 9pm-2am. House music.  
**Star Lounge** *Up and Down Club*. 10pm-2am, \$5. DJ Henry and guests spin soul, dancehall, and hip-hop.  
**Tranquility Base** 26 Mix. 9pm-2am. Ambient sounds with DF Tram and guests.  
**Tranquilo** *Amnesia*. 10pm-2am. Drum 'n' bass, downtempo, and abstract hip-hop with Kamahale, Presha, and G.A.S.  
**Vroom** *El Rio*. 8pm-midnight. Punk, funk, and soul.

## Classical

**Jean-Bruno Dautaner** *Alliance Française de San Francisco*, 1345 Bush; 775-7755. 7pm, \$10. The classical guitarist gives a recital.  
**San Francisco Contemporary Music Players** *Verba Buena Center for the Arts Theater*, 700 Howard; 978-ARTS. 8pm, \$7-18. The players present "European Tour de Force."

## tuesday 27

## Rock/blues/hip-hop

**Beulah**, *Mates of State*, *Call and Response*, *From Bubblegum to Sky* *Bottom of the Hill*. 9pm, \$10. Noise Pop showcase.  
**Chain**, *Clara Bellino Band* *Paradise Lounge*. 8pm.  
**'Divabands'** *Red Devil Lounge*. 8:15pm, \$5. With Cat McLean, Bern, Amy Meyers.  
**Andrew Freeman Band** *Blue Lamp*. 9:30pm.

**Andras Jones and Ira Marlowe** *Cafe du Nord*. 10pm, \$5.  
**Zigaboo Modeliste**, *Brass Monkey Brass Band*, *DJ Motion Potition* *Bimbo's 365 Club*. 8pm, \$20-25. San Francisco Mardi Gras Ball. See 8 Days a Week, page 58.  
**Oscar Myers** *Bluesbeat Boom Boom Room*. 9:15pm, \$1.  
**Never Never**, *Platinum Head* *Hotel Utah*. 8:30pm.  
**'New Roots to Hip-Hop'** *Last Day Saloon*. 9pm, \$5. With Felonious.  
**Open mic** *El Rio*. 7:30pm.  
**Open mic** *Paradise Lounge*. 8pm. With Babs and Benjamin the Dog.  
**Powell Street Blues Band** *Saloon*. 9:30pm.  
**Vinyl**, *Cajun Crooner*, *Vivendo de Pão* *Ruby Skye*. 8pm, \$20-25.  
**Young Corbett**, *St. Andre*, *Teriyaki Kimo's*. 9:30pm.

## Bay Area

**Brenda Boykin and Eric Swinderman** *Freight and Salvage*. 8pm, \$15.50-16.50.  
**Cool Dog Project** *Blake's*. 9:30pm, \$3.

## Jazz/new music

**Dorothy and Henry Piaf's**. 7pm.  
**Ezra Gale Trio** *Amnesia*. 9pm.  
**Gerry Grosz Trio** *Beach Chalet*. 6:30pm.  
**Hot Club of San Francisco** *Enrico's*. 7pm.  
**Paul Mindrup** *Simple Pleasures Cafe*. 8pm.  
**Etienne de Rocher**, *Scott Amendola Band* *Bruno's*. 9pm, \$7.  
**Fred Ross Project** *Starlight Room*. 8pm.  
**Lavay Smith and Her Red Hot Skillet Lickers** *Top of the Mark*. 8:30pm, \$8.  
**Bishop Norman Williams Quintet** *Les Joulins*. 8pm.

## Bay Area

**Hammond Cheese Combo** *Ivy Room*. 10pm, \$5.  
**Russell Malone Quartet** *Yoshi's*. 8 and 10pm, \$16. Through Thurs/1.

## Folk/world/country

**Entre Nos** *Elbo Room*. 9pm, \$6.  
**Seisun Plough and Stars**. With Jack Gilder, Junji Shirota, and Kevin Bernhagen.

## Bay Area

**Open mic** *Starry Plough*. 7:30pm.  
**Tee Fee** *Ashkenaz*. 8:30pm, \$8. Mardi Gras party.

## Dance clubs

**Asia Africa Arabia** *Nickie's BBQ*. 9pm-2am. DJ Cheb i Sabbah spins a blend of international music.  
**Cocktail hour** *Club Deluxe*. 6-9pm. Lounge music with Powerlounge and Brian Cox.  
**Coolin'** *Blind Tiger*. 9pm-2am. With TJ and guest DJs.  
**Development** *AsiaSF*. 10pm. Reference, Raygun, and Mykul Crane spin hreakbeat and house.  
**Down There** 26 Mix. 9pm-2am. Hip-hop and downtempo with residents Monkey and Stef.  
**F@!** *Tuesdays Backflip*. 10pm-2am. '80s music, soul, breakbeat, and hip-hop.  
**Karamba** *Glas Kat*. 9:30pm-2am.  
**Node Pow!** *A Cocktail Lounge*. 9pm-2am. Indie rock and electronica with Thorsten Sideboard and guests.  
**Phuturo** *Top*. 10pm. With the Phunckateck crew.  
**Sleeveless** *Top*. 7-10pm. Jungle music with Fva, Femmes Fatales, and White Rabbit.  
**Soul Samba** *Dalva*, 3121 16th St; 252-7740. 10pm-2am. Latin beats with El Super Chente, Hat Trick Jonny, and Asti Spumanti.  
**Wax Sacrifice**. 10pm-2am, \$5. Soul music with DJs Wisdom, Pause and Sake One.

## Bay Area

**Mad Matter** *Bench and Bar*, 120 11th St; (510) 496-6000, ext 120. 9pm-2am, \$3-5. Underground dance music.  
**Ruby Room** 10pm-2am. Punk rock.

## Classical

**Helge Kjekshus and Henning Kraggerud** *Herbst Theatre*, 401 Van Ness; 392-4400. 8pm, \$24-34. The Norwegian pianist and violinist perform sonatas by Grieg, Janáček, and Brahms.  
**Seth Montfort** *Presidio Chapel, Presidio*, 130 Fisher Loop; 362-6080. 8pm, \$10. The pianist performs famous American works by composers such as Chopin, Stephen Foster, MacDowell, and others.

## events

Events listings are compiled by Mosi Reeves. See 8 Days a Week for information on how to submit items to the listings.

## wednesday 21

## Authors

**Isadora Alman** *Solar Light Books*, 2068 Union; 567-6082. 7:30pm, free. The author (and Bay Guardian columnist) discusses *Doing It*.  
**Ann Beattie** *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 7:30pm, free. The author reads from the short story collection *Perfect Recall*.  
**Evelyn Fox-Keller** *Exploratorium*, 3601 Lyon; 563-7337. 7pm, free with museum admission. The MIT professor and scientific scholar lectures on and signs copies of *In the Century of the Gene*.  
**David Grossman** *Herbst Theatre*, 401 Van Ness; 392-4400. 8pm, \$17. The novelist discusses his work with playwright Corey Fischer, who is presenting an adaptation of Grossman's *See Under: LOVE*.

## thursday 22

## Around town

**Black history celebration** *San Francisco State Building*, 455 Golden Gate; 974-6900. 6pm, free. Assembly member Carole Midgen, State Senator John Burton, and S.F. Black Chamber of Commerce president Myles Stevens honor African Americans from the local community.

**Panel discussion on book publishing** *Media Alliance*, 814 Mission; 546-6491. 7pm, \$10-15. City Lights's Elaine Katzenberger, Manic D Press's Jennifer Joseph, and Mattie Richardson of Third Women's Press discuss ways to begin a career in the book publishing field.  
**Jewish perspective on medical marijuana** *Temple Emanu-El*, 2 Lake; 751-2535. 7pm, free. Chris Conrad, researcher Mikki Norris, educator Rabbi Peretz Wolf-Prusan, and Sup. Mark Leno join a panel discussion and slide presentation on this topic.  
**'Orchid Odyssey'** *Fort Mason Center, Festival Pavilion, Marina at Buchanan*; 546-9608. 6pm, \$7-25. Through Sun/25. The San Francisco Orchid Society hosts this event celebrating the orchid, with thousands of orchids and orchid paintings available for purchase.  
**'Richard Wagner in Italy'** *San Francisco Ballet*, 455 Franklin; 421-4412. 2pm, \$10. Ohio State University professor Duane Roller lectures on this topic at a special meeting of the Wagner Society of Northern California.

## Bay Area

**'Black Labor Confronts the Police State'** *La Peña Cultural Center*, 3105 Shattuck, Berk;

(510) 849-2568. 6:30pm, \$5-10. The Black Radical Congress hosts this discussion on the situation surrounding South Carolina dock workers.

## Benefits

**'PiNosePop 5'** *Bindlestiff Studio*, 185 Sixth St; 974-1167. 8pm, \$10-25. Through Sat/24. This annual Filipino American Music Festival features dozens of area bands performing several genres of music; proceeds benefit Bindlestiff Studios, which has facilitated local Filipino music for the past four years.

## Authors

**Frances Chung** *commemorative reading* *Pacific Heritage Museum*, 608 Commercial; 391-4721. 5:30pm, free. See 8 Days a Week, page 58.  
**Carol Field** *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 7:30pm, free. The novelist discusses her debut, *Mangoes and Quince*.

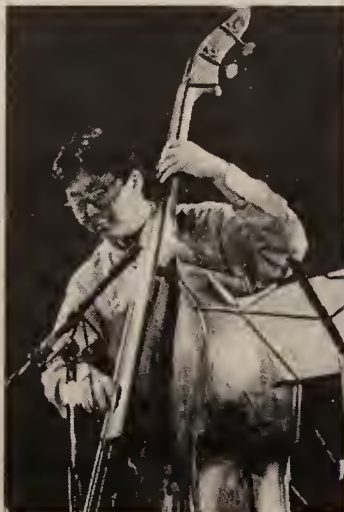
Continued on page 86

## 'Alliance of Emerging Creative Artists 2001'

Sat/24, Asia Pacific Cultural Center

If you've been feeling a lack of Asian American representation in the art scene these days, check out "Alliance of Emerging Creative Artists 2001" to see works by established and up-and-coming musicians, writers, and other creative types. Chicago filmmaker and jazz musician Tatsu Aoki presents a new movie that is, in his words, "quite abstract." Live accompaniment will be provided by Japanese electronics musician Yasuhiro Otani and Aoki on bass. Also on the bill are readings by Bay Area locals Alvin Lu (who's also a *Bay Guardian* contributor) and Chris Chen, who're toasting the release of the sixth issue of *Interlope* magazine, a forum for Asian American literary expression. Copies of the magazine (and celebratory slices of cake) can be picked up at the event.

8 p.m., 388 Ninth St., Suite 290, Oakl. \$6-\$8. (510) 208-6088. (Joe Salas)



## wednesday 21

## Authors

**Isadora Alman** *Solar Light Books*, 2068 Union; 567-6082. 7:30pm, free. The author (and Bay Guardian columnist) discusses *Doing It*.  
**Ann Beattie** *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 7:30pm, free. The author reads from the short story collection *Perfect Recall*.  
**Evelyn Fox-Keller** *Exploratorium*, 3601 Lyon; 563-7337. 7pm, free with museum admission. The MIT professor and scientific scholar lectures on and signs copies of *In the Century of the Gene*.  
**David Grossman** *Herbst Theatre*, 401 Van Ness; 392-4400. 8pm, \$17. The novelist discusses his work with playwright Corey Fischer, who is presenting an adaptation of Grossman's *See Under: LOVE*.

## thursday 22

## Around town

**Black history celebration** *San Francisco State Building*, 455 Golden Gate; 974-6900. 6pm, free. Assembly member Carole Midgen, State Senator John Burton, and S.F. Black Chamber of Commerce president Myles Stevens honor African Americans from the local community.

# TAOISM

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The Asian Art Museum's presentation is made possible by the Society for Asian Art, the Bernard Osher Foundation, Marjorie Bussinger, Elise Carr, Fred Gordon, and Jane and Sanford Tam. The exhibition was organized by The Art Institute of Chicago, and is supported by the E. Rhodes and Leona B. Carpenter Foundation, the Estate of William Branson Minell and Grayce Street Mitchell, the Henry Luce Foundation, the Freeman Family Foundation, and The W.L.S. Spencer Foundation. This exhibition is supported by the National Endowment for the Humanities and the National Endowment for the Arts, dedicated to expanding the understanding of cultural and artistic heritage.





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## events calendar

around town, authors,  
attractions & benefits

### Events

From page 85

### friday 23

#### Around town

**Antiquarian book fair** Concourse Exhibition Center, 635 8th St; 551-5190. 3pm, \$10. Through Sun/25. Over 250 booksellers will be present at this 34th annual rare book bazaar.

**Free tax assistance for seniors** Telegraph Neighborhood Center, 660 Lombard; 421-6443, ext. 10. 9am-1pm, free, reservations required. This biweekly seminar gives seniors a chance to obtain free help on their annual taxes.

**Jim Lawkin's Bay Area showcase** Rasselas, 1534 Fillmore; 626-5525. 9pm, \$10. Local unsigned, emerging, and independent artists such as Tru 'N' Deed, Maestro, and Victor Sila perform at this Black History Month musical celebration.

**'Orchid Odyssey'** Fort Mason Center, Festival Pavilion, Marina at Buchanan; 546-9608. 10am, \$7-25. Through Sun/25. See Thurs/22.

**State of the Race conference** Center for African and African American Art and Culture, 762 Fulton; 928-8546. 7pm, \$8-10. Through Sat/24. Several leading scholars including Egyptologist Dr. Theophile Obenga, professor Nontsizi Cayou, professor and author Ricky Vincent, and several others address the current state of African and African American art and its relation to the community.

#### Benefits

**'PiNoisePop 5'** Bindlestiff Studio, 185 Sixth St; 974-1167. 8pm, \$10. Through Sat/24. See Thurs/22.

#### Bay Area

**Mindful drumming meditation for world peace** Lakeshore Avenue Baptist Church, 3534 Lakeshore, Oak; (510) 652-5530. 7:30pm, \$10. West African shaman, storyteller, and teacher Kokomon of the Ga-Adage tribe of Ghana leads a drum circle in a benefit for the ArtEsteem's "Shoot Cameracans Not Guns" anti-childhood violence program. Bring a drum.

#### Authors

**Lois-Ann Yamanaka** A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free. The author reads from *Father of the Four Passages*.

#### Bay Area

**Jenoyne Adams** Marcus Books, 3900 MLK, Jr. Way, Oak; (510) 652-2344. 6:30pm, free. The novelist discusses the debut *Resurrecting Mingus*.  
**Mark Kurlansky** Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 7:30pm, free. The author talks about *The Basque History of the World*.

### saturday 24

#### Around town

**Antiquarian book fair** Concourse Exhibition Center, 635 8th St; 551-5190. 11am, \$5. Through Sun/25. See Fri/23.

**'Beyond the Honeymoon'** Women's Building, Audre Lorde room, 3543 18th St; 392-6257. 10am, free, reservations required. This partnership protection workshop for lesbian, bisexual and transgender women of color imparts valuable information on the legal ramifications of long-term partnerships.

**California Grand Prix Body Building Championships** Nob Hill Masonic Center, 1111 California; 392-4440. Preliminaries, 2 p.m. (\$25); finals, 8 p.m. (\$45-65). See 8 Days a Week, page 58.

**Carnaval Ball** Galleria, 101 Henry Adams; 334-0106. 8pm, \$30-35. The 32nd edition of this annual celebration features the SenaSamba band, the Aquarela dance troupe Samuca Bateria, and the Swing da Cor Trio Eletrico, in addition to a costumed parade, special guests, and other festive surprises.  
**'Community Clean Team'** McLaren Park, Persia at Sunnyvale; 753-7274. 9am, free. Join the San Francisco Recreation and Parks De-

partment in a morning spent beautifying and cleaning up the park.

**Killing My Lobster party** Club Six, 60 Sixth St; 267-0642. 7pm, \$10. The sketch comedy and film production team host a viewing party for some of their recent and upcoming projects.

**'Orchid Odyssey'** Fort Mason Center, Festival Pavilion, Marina at Buchanan; 546-9608. 9am, \$7-25. Through Sun/25. See Thurs/22.

**Overcoming homophobia meeting for youth** Mission High School, 3750 18th St; 703-6150 ext. 39. 9am, free. Lesbian, gay, bisexual, transgender, pansexual, queer, questioning, and straight youth are encouraged to attend this daily conference that seeks to address homophobia in schools. Former high school student and youth activist George Loomis will be the keynote speaker.

**San Francisco crystal fair** Fort Mason Center, Building A, Marina at Buchanan; 383-7837. 10am, \$4. Through Sun/25. This 15th annual event features over 40 exhibitors selling crystals, minerals, and jewelry, as well as representatives from the healing arts.

**State of the Race conference** Center for African and African American Art and Culture, 762 Fulton; 928-8546. Noon, \$8-10. See Fri/23.

#### Bay Area

**'AEC 2001'** Asia Pacific Cultural Center, 388 Ninth St, Oak; (510) 208-6088. 8pm, \$6-8. See Critic's Choice.

**Bay trail bike ride** Meets at Blackie's Pasture park, Tiburon at Trestle Glen, Tiburon; (415) 456-3469. 10am, free. This fact-finding bike ride for the San Francisco Bay Trail Project, which seeks to build a 400-mile multipurpose course around the Bay Area, winds through Marin County before ending at Larkspur Landing. Helmets are mandatory.  
**'Celebration of African American History and Culture'** Oakland Public Library, Main branch, 125 14th St, Oak; (510) 834-7446. 1pm, free. Storytellers Awele Makeba and Yolanda Rhodes talk about the oral traditions of African Americans.

**Tax preparation workshop** Pro Arts, 461 Ninth St, Oak; (510) 444-6351. 11:30am, \$30-40. The California Lawyers for the Arts sponsors this seminar for artists and small businesspersons preparing to file their taxes.

#### Benefits

**Black cuisine and cooking contest fundraiser** Adult Day Health Care Center, 1250 LaSalle; 822-1444. Noon, \$10. This 20th annual contest brings together contestants from restaurants, catering companies, and local churches and communities in a fundraiser for Bayview-Hunters Point Multipurpose Senior Services, Inc., one of the oldest African American senior service agencies in the area.  
**'PiNoisePop 5'** Bindlestiff Studio, 185 Sixth St; 974-1167. 7pm, \$10. See Thurs/22.

#### Bay Area

**Cynthia and the Swing Set**, American Jubilee Dance Theatre Crowden School, 1475 Rose; (510) 559-6910. 8pm, \$10-40. An auction and two sets by the above performers augment a night of dancing benefiting the Crowden School, which incorporates chamber music into its daily curriculum.

**'Opening the Gates of Heaven'** Pacific School of Religion, 1798 Scenic, Berk; (510) 849-0653. 7pm, \$10-20. The Kei Lun Martial Arts Lion Dancers, GAPA Dance Company, vocalist Dante de Tablan, and pianist Richard Link perform during this event for the Pacific Asian American Center for Theology and Strategies.

#### Authors

**Bob Moses** Marcus Books, 1712 Fillmore; (415) 346-0199. 6:30pm, free. The civil rights leader discusses *Radical Equations: Math Literacy, Civil Rights, and Transforming Our Schools*.

### sunday 25

#### Around town

**Antiquarian book fair** Concourse Exhibition Center, 635 8th St; 551-5190. 11am, \$5. See Fri/23.

**Chinese lantern festival** Asian Art Museum,

Gruhn Court, Golden Gate Park; 379-8879. Noon, free with museum admission. Celebrate Yuanxiao Jie, the end of the Chinese New Year, with a spirited celebration and parade marked by brightly colored lanterns.

**'Future of the Holocaust: Storytelling, Oppression and Identity'** Yerba Buena Center for the Arts, 701 Mission; 399-1809. 10am, free, registration required. Israeli writer David Grossman leads a day-long symposium on the representation of the Holocaust in literature and the media.

**'Remembering Wounded Knee'** Mission Cultural Center for Latino Arts, 2868 Mission; 641-4482. 7pm, \$5-10. The International Indian Treaty Council sponsors this event. Performers include the All Nation Singers drum group, musician and American Indian Movement minister of culture Floyd "Red Crow" Westerman, and flute player Walter Ogi Johnson. Bill Means is the master of ceremonies.

**'Orchid Odyssey'** Fort Mason Center, Festival Pavilion, Marina at Buchanan; 546-9608. 10am, \$7-25. See Thurs/22.

**San Francisco crystal fair** Fort Mason Center, Building A, Marina at Buchanan; 383-7837. 10am, \$4. See Thurs/22.

**World tour guide day** Meet on the steps of City Hall, 1 Carlton B. Goodlett; 753-8600. 1pm, \$2. The San Francisco Tour Guide Guild leads a special tour of the city ending in a reception at Pier 39.

#### Bay Area

**Anniversary celebration of the '60s Freedom Rides** Calvin Simmons Theater, 10 Tenth St, Oak; (510) 548-3088. 2pm, call for price. The Veterans of the Abraham Lincoln Brigade, which fought fascism in Spain in the 1930s, host an anniversary celebration marking the 40th anniversary of the antisegregation Freedom Rides. Special guests include civil rights leader Bob Moses and cabaret group Pasiones, which performs songs of the Spanish Civil War.

**'Art Meets Science In Time'** Bancroft Hotel, 2680 Bancroft, Berk; (510) 549-6950. 2pm, free. UC Berkeley professor Andrew Stewart and Mills College lecturer and digital artist Gail M. Wright discuss this topic.

**Festival of the Oaks** Live Oak Park Recreation Center, 1301 Shattuck, Berk; (510) 527-2177. 9:45am, \$2-10. The Berkeley Folk Dancers and the Folk Dance Federation of California hosts a day of dance seminars, meetings, and tutorials.

#### Benefits

**Frank London and Adrienne Cooper** Berkeley Richmond Jewish Community Center, 1414 Walnut, Berk; (925) 944-0931. 7pm, \$25-50. The trumpeter and the Yiddish singer are joined by pianist Rob Schwimmer in a concert benefiting the Adam Cooper Memorial Torah Fund, which helps young people with Torah reading after bar mitzvahs.

### monday 26

#### Around town

**'The Jew as Artist'** San Francisco Museum of Modern Art, 151 Third St; (800) 277-5216 ext. 214. 8pm, \$15. Actor Theodore Bikel, Carey Perloff from the American Conservatory Theatre, and museum director David Ross hold a panel discussion on this topic.

#### Authors

**Emmanuel Carrere** Booksmith, 1644 Haight; 863-8688. 7pm, free. The author reads from and signs copies of *The Adversary*.  
**Jon and Michael Galluccio** Books, Inc., 2275 Market; 864-6777. 7pm, free. The authors discuss *An American Family*.  
**Alistair MacLeod** A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free. The author reads from *Island: The Complete Stories*.

### tuesday 27

#### Around town

**'Carnivals in Venice ... Unmasked'** San Francisco Performing Arts Library and Museum, 401 Van Ness; 255-4800. 7pm, \$5-15. This spe-



cial presentation illustrates the annual winter festival with slides, video clips, refreshments, and a lecture by Stanford University associate professor William Eddelman.

## Bay Area

**Fat Tuesday-Mardi Gras celebration** Derby at MLK, Jr., Berk; (510) 548-3333. 1pm, free. The Berkeley Farmers' Market hosts a special edition of its weekly event, with live music by the Sons and Daughters of Orpheus and the West Coast Mardi Gras band Wild Buds.

## Benefits

**Diem Jones, Sasha Hom, Tony Khalife** *Intersection for the Arts*, 446 Valencia; 626-2787. 8pm, \$5. Poet and photographer Diem Jones and writer Sasha Hom read their works to the music of Tony Khalife in this fundraiser.

## Authors

**Isadora Alman** *Modern Times*, 888 Valencia; 282-9246. 7:30pm, free. See Wed/21.

## attractions/kid stuff

**California Academy of Sciences** Golden Gate Park; 750-7145. Wed-Tues, 10am-5pm. \$2-8.50 (free first Wed). The academy includes the Steinhart Aquarium, the Morrison Planetarium, and the Natural History Museum; current exhibits include "Venoms: Striking Beauties," and "At Home in Vanuatu: Tradition in the West Pacific." Thurs: Astrophysicist Daryl Stanford talks about his craft, 3pm. Sat: Kika Shibata explains the art of Ikebana, or Japanese flower arrangements, 1pm. **Exploratorium** 3601 Lyon; 563-7337. Wed, 10am-9pm; Thurs-Tues, 10am-5pm. \$2.50-9 (free first Wed). The museum features hands-on exhibits relating to art, science, and human perception, including "Behind the Screen: Making Motion Pictures and Television," and a display of Arthur Ganson's "Mechanical Wonders."

**San Francisco Maritime Park** Fisherman's Wharf at Hyde Street Pier, Hyde at Jefferson; 556-3002. Daily, 10am-5pm. \$2-5. In the nation's only "floating" park, historical sailing ships are berthed at the pier for visitors to explore. An African American historic photo exhibit runs through Wed/28. Sat: Slide presentation, "African Americans in the Liberty Ship program," 3-3:30pm.

**Saturday Art Programs at the Legion** Legion of Honor, Lincoln Park, 100 34th Ave; 750-3658. Sat, 2-3:30pm. \$5-8 (under 12 free). "Doing and Viewing Art" discusses "Works on Paper" and "Big Kids/Little Kids" discusses "Medieval Art."

**Zeum** 221 Fourth St; 777-2800. Sat-Sun, 11am-5pm. \$5-7. The model arts and technology center features activities for kids and teenagers 8 to 18. Exhibits include "Making Music," "Millennium Monument" and "Get Crafty." Fri: Screening of Charlie Chaplin's *Modern Times*, 6:30pm.

## Bay Area

**Chabot Space and Science Center** 10000 Skyline, Oakl; (510) 336-7300. Tues-Sat, 10am-5pm; Sun, noon-5pm. \$5.50-8. This state-of-the-art science and technology facility houses an observatory, planetarium, and exhibits in a natural park setting. The "Robotics" series features a Robotics Expo on Saturday and "Mazebots" on Sunday. Sat: Jewish families celebrate "Havdalah Under the Stars," 7:30pm. \$8-15.

**'Disney on Ice'** Oakland Arena, 7000 Coliseum, Oakl; (415) 478-2277. Wed-Sun, call for show times. \$12-36. "Disney on Ice" celebrates 75 years of the children's company with some of its most popular characters. **'John Henry'** Berkeley Public Library, Claremont branch, 2940 Benvenue, Berk; (510) 548-1240. Wed, 3:30pm. Free. (Also at West branch, 1125 University, Berk; (510) 548-1240. Thurs, 7pm. Free.) Father-and-son team Loren and Dean Linnard present this puppet-acted story of the fictional railroad man in the post-Civil War South.

**'Kids Meet the World'** Ashkenaz, 1317 San Pablo, Berk; (510) 525-5099. Sun, 11:30am-1pm. \$1. Through Mar 11. This dance class for children ages 8 to 15 is taught by instructors and musicians from around the Bay Area. This week's lesson features Balkan dance with Denise Weiss.

**Lawrence Hall of Science** Centennial Drive off Grizzly Peak Blvd, UC Berkeley, Berk; (510) 642-5132. Wed-Tues, 10am-5pm. \$3-7. The public science center features all types of exhibits, films, and activities for adults and children, including an exhibit about the eye and the brain, "Vision" and "T. Rex on Trial." Sat: Daryl Barnes from the Minority Aviation Education Association commemorates black scientists through demonstrations, 12:30pm.

**Oakland Museum of California** 1000 Oak, Oakl; 1-888-OAK-MUSE. Tues-Thurs, Sat, 10am-5pm; Fri, 10am-9pm; Sun, noon-5pm. \$4-6 (free second Sun). Current exhibits include "Fired by Ideals: Arequipa Pottery" and "Elegant Fantasy: The Jewelry of Arline Fisch." Sun: A science festival is held celebrating the achievements of black scientists and inventors, noon-4pm.

# art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook and Megan Wilson.

## museums

**Ansel Adams Center for Photography** 655 Mission; 495-7000. Daily, 11am-5pm (first Thurs, 11am-8pm). \$2-5. "Beyond Boundaries: Contemporary Photography in California." Photographs by 64 artists highlighting the center's relocation to San Francisco. Through March 25.

**Asian Art Museum** Golden Gate Park (near 10th Ave at Fulton); 379-8801. Wed-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm). \$7, \$5 seniors, \$4 youths. "Taoism and the Arts of China." 150 works of art including scroll paintings, sculptures, calligraphy, textiles, ritual objects, and books from 500 B.C. to 1,800 A.D. Through May 13.

**California Palace of the Legion of Honor** Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$7, \$5 seniors, \$4 for 12 to 17, free for 11 and under (free second Wed). Permanent exhibitions include a survey of art from the Renaissance to the modern era. "The Visual Art of John Cage: To Sober and Quiet the Mind." More than 50 prints by the composer-artist. Through April 30. "Prints in Bloom." Twenty-five prints by artists celebrating flowers. Through April 30.

**Cartoon Art Museum** 814 Mission (at Fourth St); (415) CAR-TOON. Tues-Fri, 11am-5pm; Sat, 10am-5pm; Sun, 1-5pm. \$5, \$3 students and seniors, \$2 children. "Even More Stranger than You." The works of Brian Biggs, Lloyd Dangle, Jason Jägel, Isabel Samaras, Chris Ware, and Steven Weissman. Through Sun/25.

**Museo Italo Americano** Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors; free for 11 and under and on first Wed. "Glass and Design." Anna Venini curates this exhibit featuring 60 glass pieces from the Venini collection. Through April 29.

**San Francisco Museum of Modern Art** 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm. \$9, \$6 seniors, \$5 students, 13 and under and members free (free first Tues; half-price Thurs, 6-9pm). "Hiroshi Sugimoto: The Architecture Series." Thirteen photographs of 20th-century architecture from around the world. Through Sun/4. "Selections from the Permanent Collection of Architecture and Design." Work by modern architects and designers. Through Sun/4. "Paul Klee: Conductor of Color." More than a dozen paintings provide insight into the artist's use of color. Through April 3. "Native to the Land: Photography and the North American Indian, 1870-1930." An exhibit of rare photographs on

the subject of Native Americans. Through June 12. "2000 SECA Art Award: Rachael Neubauer and Kathryn Van Dyke." An exhibit honoring the winners of the biennial art award given by the Society for the Encouragement of Contemporary Arts. Through June 12.

**San Francisco Performing Arts Library and Museum** 401 Van Ness, Fourth fl; 255-4800. Tues, Thurs-Sat, 11am-5pm; Wed 11am-7pm. Free. "Perpetual Motives: John Adams, Composer." A multimedia exhibit dedicated to the work of the American new music composer, including posters, programs, reviews, photos, and other memorabilia. Through April 17.

**Yerba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths (free first Thurs, 5-8pm). "Try This On!" Five shows exploring social identity: "Pierre et Gilles," "The Skateboard Project," "Paintings from the Greenheads Series," "German Indians," and "Cameron Jamie: Backyard Wrestling and Other Projects." Through May 6.

## Bay Area

**Museum of Anthropology** 103 Kroeber Hall #3712, UC Berkeley; (510) 643-1193. Wed-Sun, 10am-4:30pm. "Sites Along the Nile: Rescuing Ancient Egypt." Exhibit includes nearly 600 objects, including jewelry, pottery, and sculpture. "Yoruba Divination: Selections from the Collections of William and Berta Bascom." An exhibit focusing on the aims and techniques of Ifa divination. All exhibits through June 30.

**Oakland Museum of California** 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm. \$6, \$4 seniors and students. "Elegant Fantasy." An exhibition of the jewelry of Arline Fisch. Through April 22. **San Jose Museum of Art** 110 South Market, San Jose. (408) 271-6840. Tues-Wed and Fri-Sun, 10am-5pm; Thurs, 10am-8pm. \$7, \$4 seniors, students with ID, and children and youths 6-17, free for 5 and under (free first Thurs, half-price Thurs, 5-8pm). "Carmen Lomas Garza: A Retrospective." Works from the mid '70s by the San Francisco-based artist. Through April 15.

**UC Berkeley Art Museum** 2625 Bancroft, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-9pm. \$6, \$4 seniors and youths. "The Mule Train: A Journey of Hope Remembered." Twenty-four photographic panels and murals commemorating the 30th anniversary of the Southern Christian Leadership Conference's Poor People's Campaign. Through March 26. "Muntadas — On Translation: The Audience." Three installations by Muntadas. Through April 29.

## galleries

## Opening

**A Waking Dream** 2815 18th St; 642-5757. Sat-Thurs, noon-8pm. Carnival exhibit and FurnARTure Sale. Feb 24-March 1. **Bonnafont** 946a Greenwich; 453-7643. Sat-Sun, 2-5pm. Recent paintings by Alan Silver (reception Thurs/22, 5-7:30pm). Feb 22-March 11.

Continued on page 88



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## art calendar museums & galleries

### Galleries

From page 87

**Bradford Campbell** 251 Post; 677-0919. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "SF et al.," a group exhibition featuring paintings, drawings, and sculpture by various artists (reception Thurs/1, 5-7:30pm). Feb 24-March 31.

**Braunstein/Quay** 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. New work by Tom Bolles. Through Sat/24. "Spirit of the Place," landscapes by Ursula Schneider (reception Sat/3, 3:30-5:30pm). Feb 27-March 24.

**Fine Arts Gallery** 1600 Holloway, SFSU; 338-6535. Mon-Sat, noon-4pm. "Storytellers: The Figure in Time and Place," paintings, sculpture, printmaking, film, and photography by various artists (reception Sun/25, 2-4pm). Feb 25-March 22.

**ODC Theater Gallery** 3153 17th St; 626-6745. Thurs, 3-5pm; Sat, 3-6pm. "Photographs: Ban Rarra," works by David Garten. Through March 11.

**Diego Rivera** 800 Chestnut; 771-7020. Daily, 9am-9pm. Group Show by Nathan Suter, Maria Ezcurra, Sonja Hinrichsen, and Elvira Hufschmid. Through Sat/24. Group show by Genevieve Quick, Allen Spore, Yoram Wollberger, and Molly McCracken (reception Tues/27, 5-7pm; artist's talk Tues/27, noon-1pm). Sun/25-Sat/3.

**SF Photography Center** 50 Scott; 554-9522. Tues-Thurs, 3-10pm; Fri-Sat, 11-5pm. "Wildflowers of San Francisco," slide show featuring San Francisco's native flora. Sat/24, 2pm.

**66BALMY** 66 Balmy Alley; 648-1760. Call for hours. Paintings by Courtney Booker (Sat/24, 8pm-midnight). Fri/23-Sat/24.

**Space 743** 743 Harrison; 777-9080. Wed-Sat, noon-5pm; also by appointment. "Bodyparts: An Exploration of the Body in 2-dimensions," collaborative drawings and individual paintings by Mary Joy Scott and Monica Johnson (reception Fri/23, 6-8pm). Feb 23-March 31.

**381g** 381 Guverero; 255-1821. Fri-Sun, noon-6pm. Mixed-media exhibition by Alex Ambrose and Jeffrey Nord (reception Fri/23, 7-11pm). Feb 23-March 25.

### Bay Area

**Laney College Art Gallery** 900 Fallon, Oakl; (510) 464-3586. Mon and Thurs, 11am-5pm; Tues-Wed, 11am-7pm. "NATAM: Native American at Laney College," drawings and prints by Hal BrightCloud (reception Wed/21, 4-7pm). Through March 15.

### Ongoing

**Robert Allen Fine Art** 427 Bryant; 777-0920. Mon-Fri, 10am-5pm. A group show featur-

ing landscapes by gallery artists. Through Wed/28.

**Alliance Française** 1345 Bush; 775-7755. Mon-Thurs, 9am-9pm; Fri, 9am-7pm; Sat, 9am-1pm. Paintings by François Fouquet-Dubois. Through Wed/28.

**Auroboros Press** 147 Natoma; 546-7880. Mon-Sat, 11am-5pm. New monotypes by Ricardo Mazal. Through Sat/3.

**Base 720** York, no. 102; 401-9025. Tues, Fri-Sat, 11am-4pm; Wed-Thurs, 11am-9pm. "Serious Fun: A Two-Person Art Exhibition," works by Jennifer Steffey and Derik Van Beers. Through Sat/24.

**John Berggruen** 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm. "For Caroline, 1989," works by Brice Marden; paintings by Lucian Freud; paintings by Hans Hofmann. All exhibits through Sat/3.

**Canessa** 708 Montgomery; 296-9029. Mon-Fri, 11am-5pm. "Exposure," the works of Philip Adam. Through Tues/27.

**Canvas Cafe Gallery** 1200 Ninth Ave; 504-0070. Mon-Wed, 11am-7pm; Thurs-Fri, 11am-9pm; Sat-Sun, 10am-9pm. Recent works by Anna Conti, Torri Lehman, Cynthia Hurtubis, Carin Rehinder, and Ellen Singletary (reception Thurs/22, 6-8pm). Ongoing.

**Joseph Chowning Gallery** 1717 17th St; 626-7496. Call for hours. Recent paintings by Eduardo Carrillo. Through Thurs/1.

**City Art** 828 Valencia; 970-9900. Wed-Thurs, Sun, noon-9pm; Fri-Sat, noon-midnight. "The Back Room: Erotic Art," works by various artists celebrating eroticism. Through Sun/25.

**Crown Point Press** 20 Hawthorne; 974-6273. Tues-Sat, 10am-6pm. An exhibit of John Cage's notes, maps, and scores. Through Sat/24.

**Crucible Steel** 2050 Bryant; 648-7562. Daily, 10am-10pm. "Somebody's Been in My House," works by five Bay Area artists on the subject of the complexity of the human condition. Through Wed/28.

**Culture Cache** 731 Florida; 642-2360. Call for hours. "Winston Smith 2001: No Turning Back!," new and old works by the San Francisco editorial illustrator and "God-Father of Punk Collage." Through Wed/28.

**Focus Gallery** 2423 Polk; 567-9067. Tues and Thurs, noon-9pm; Sun, Wed, Fri, and Sat, noon-6pm. Works by Christopher Gardener, Rachel Gracie, Kyle Patterson, and Wendy Symon. Through Sun/25.

**Fraenkel** 49 Geary; 981-2661. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Photography by Adam Fuss. Through Sat/24.

**Gallery Paule Anglim** 14 Geary; 433-2710. Tues-Sat, 11-5:30pm. "Original Depositional Environment," works by John Roloff; "Essence of Composition," works by Mark Thompson. Both exhibits through Sat/24.

**Gallery Sanchez at Noe Valley Ministry** 1021 Sanchez; 822-9581. Mon-Sat, 9am-5pm.

"Windows to Inner and Outer Nature," oil paintings and watercolors by Sofia Carmi and Brent Bushnell. Through Tues/27.

**Gallery 16** 1616 16th St; 626-7495. Mon-Fri, 9am-5pm. Works by Ben Polsky and Holli Schorno. See Critic's Choice. Through Wed/28.

**Gay, Lesbian, Bisexual, and Transgender Historical Society** 973 Market, Ste 400; 777-5455. Fri, 1-5pm; Sat-Sun, 2-5pm. "One Life for Another: A Survivor's Story," photographic portraits of people living with AIDS by Barbi Schreiber. Through Sun/4.

**Hackett-Freedman** 250 Sutter, Fourth fl; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Stuart Shils: New Work," landscape paintings of Philadelphia and Ireland; "Larry Cohen: New Work," panoramic paintings of San Francisco. Through Sat/24.

**Haggis** 3030 20th St, Unit B; 285-0321. Call for hours. Painted objects by Doug Rhodes. Through Mon/5.

**Haines** 49 Geary; 397-8114. Tues-Sat, 10:30am-5:30pm (first Thurs until 7:30pm). "Imagiro in Bronze," an installation by Yoshitomo Saito. Through Sat/24. "Seven Heavens," paintings by Darren Waterston. Waterston's paintings are redolent with sensual pleasure and delightful abundance. Orientalism has clearly informed Waterston's work; his paintings represent the Westerner's impression of the Far East that began in the 17th century: pagodas, pigtailed dragons, and mysterious women. However, there is more to his work than that. Waterston specializes in subtle and surprising juxtaposition of styles that create a unique reality filled with paradox. Through Sat/24. (Wilson)

**Hang Gallery** 556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. "Matters of Scale," a group exhibit on the topic of size and dimension. Through Fri/23.

**Istituto Italiano di Cultura** 425 Washington; 788-7142. Mon-Fri, 9am-5pm. "Excerpts of a Genius: Antonio De Curtis-Toto," more than 50 documents from the private collection of the De Curtis family. Through Wed/28.

**Robert Koch** 49 Geary; 421-0122. Tues-Sat, 10:30am-5:30pm. New works by Gábor Kerekes and Tihamér Gyarmathy. Through Sat/24.

**The Lab** 2948 16th St; 864-8855. Wed-Sat, 2-7pm. Video installations by Anthony Disenza and Tony Oursler. Through Sat/24.

**Limn Gallery** 292 Townsend; 977-1300. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. Paintings by Linda Day and René Norman. Through Sat/24.

**Live Art Gallery** 151 Potrero; 695-0119. Wed-Sat, 11am-6pm and by appt. "The Black Paintings: A failure of rational thought," new work by Tom Fowler. Through Thurs/1.

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critic's choice: art

## 'Contemporary Photogravure'

Through March 30, Kala Art Institute

They were almost all created in the last five years, but most of the prints in Kala Art Institute's gallery of photogravure look like illustrations from a musty old 19th-century book on natural history. The technique of photogravure dates back to the mid 1800s; it is an intaglio process in which a photographic image is acid-etched onto a copper plate, which is then inked and run through a press to make prints. The final result is elegant, somewhere between a photograph and a charcoal drawing with an incredible range of soft gray tones. The medium carries strong connotations of graceful, old-fashioned "scientific-ness," and most of the artists in the show play it up even more with their choice of subject matter. Emeryville's Susan Magnus creates her photogravures out of photographs of specimens from a turn-of-the-century butterfly collection. Printed on both white and black paper, they look ghostly and beautiful, but old, as if an expanse of time and space separates us from the original objects. Unai San Martin's images of leaves and rocks on the forest floor create a similar effect. The most interesting works in the show, however, come from the relatively few artists who use photogravure to inscribe seemingly mundane and obviously contemporary subjects with an element of sophistication and depth. Noah Lang's *Doggie Diner* is a poignant example: the well-known Great Highway-Sloat canine landmark is small in a lower corner of the image, and the rest of the picture is empty except for a finely shaded sky. Photogravure makes Susan Seubert's dark and decrepit nighttime city scenes look noirish and enigmatic. And in Joel Glassman's *NGK* an ordinary spark plug is suddenly transformed into something refined and timeless. Tues.-Fri., noon-5 p.m., 1060 Heinz, Berk. (510) 549-2977. (Lindsey Westbrook)



EUPHEDRA NEOPHON (1998), BY SUSAN MAGNUS



## Ben Polsky and Holli Schorno

Through Wed/28, Gallery 16

**C**ontext, whether intentionally considered or not, is as much a part of a work of art as the piece itself, as the current exhibition at Gallery 16, featuring new works by New York-based artists Ben Polsky and Holli Schorno, demonstrates. San Francisco's economic climate and dot-com dive serve as a fitting backdrop for these drawings and collages that investigate structures and systems in a state of erosion and flux and explore the links between creation and destruction. Polsky's large-scale drawings of old factories in various states of decomposition, amid heaps of refuse and debris, are industrial wastelands that are both eerie and beautiful in their decay. The materials he uses — spirit process carbon that has the quality of a blueprint and rag paper that has been saturated in water and worked to a coarse and pulpified state — reinforce the ephemeral essence of these transitory spaces. Viewing these works, one is engulfed by the white expanse of the paper and soon becomes a part of the desolate landscape as the only human presence. Interspersed among the drawings are Holli Schorno's collages made from



ZIPPER FACTORY RUIN (2000), BY BEN POLSKY

cut-up pages of books pasted on paper, also large in scale. Resembling networks, flow charts, or aerial views of urban centers, these pieces act as intricate codes of navigation for unknown territories. *Phylogenetic Tree* consists of four long strips of paper mapped with a labyrinth of interconnecting rectangles that are formed with clippings of text from encyclopedias and maps. Pieces from these snippets read "glenoid fossa," "medusa buds," and "internal ostium," to name a few. *Untitled (Blue, Green, Orange, 3 long strips (78" x 16" each))* is looser and more open-ended, providing a nice contrast to the density of her other works. The sight of the girders and cinderblocks being erected across the street from the gallery provide the finishing touch to this exceptional and timely exhibition. *Mon.-Fri., 10 a.m.-5 p.m., 1616 16th St., Third floor, S.F. (415) 626-7495. (Megan Wilson)*

**Michael Martin** 251 Post; 217-0700. *Mon-Sat, 11am-5:30pm.* "Amorphous," new paintings by Henry Jackson. Through Sat/3.

**Meyerovich** 251 Post, Fourth fl; 421-7171.

*Mon-Fri, 9:30am-6pm; Sat, 10am-5:30pm.*

"Bronze Angels," sculptures by Guy Dill; "Color and Form," monotypes by Matt Phillips. Both exhibits through Wed/28.

**Modernism** 685 Market; 541-0461. *Tues-Sat, 10am-5:30pm.* New paintings and works by Mark Stock. Through Sat/24.

**Scott Nichols** 49 Geary, Fourth fl; 788-4641. *Tues-Sat, 11am-5pm.* Black-and-white photography by Rod Dresser. Through Sat/24.

**Pond** 214 Valencia; 437-9151. *Wed-Sat, 1-7pm; also by appointment.* "Solid Nano-Circuit City State," visual and audio work by Rubber O Cement. Through Mon/26.

**Refusal** 20 Hawthorne; 546-0158. *Tues-Sat, 10am-6pm.* "Fold — Sunday 31 October 1999," video by Marie-Ange Guilleminot; "Never Underestimate the Power of a Drawing," a collaborative installation by Marcy Freedman and 16 artists from her Drawing-InResidence project (closing reception Tues/27, 5:30-7:30pm). Both exhibits through Tues/27.

**SF Camerawork** 1246 Folsom; 863-1001. *Tues-Sat, noon-5pm.* "Flesh," work by Jeanne Friscia, Jenny Rosenberg, Heather Sparks, and Tina Wolfe (reception Thurs/22, 5-7pm). Through March 24.

**San Francisco Women Artists Gallery** 370 Hayes; 552-SFWA. *Tues-Sat, 11am-6pm; Thurs, 11am-8pm; second and third Sun, 1-4:30pm.* "Purely Physical," an all media exhibit exploring the human body and erotica. Through Sat/24.

**Shapiro** 760 Market, Ste 248; 398-6655. *Tues-Fri, 10:30am-5:30pm; Sat, 10:30am-5pm.* Photographs by Henri Cartier-Bresson. Through Sat/24.

**600 Townsend** 600 Townsend; (510) 236-PRSG. *Mon-Fri, 9am-6pm.* "Natural Selections," sculptures by several artists. Through Fri/23.

**SomArts** 934 Brannan; 552-2131. *Tues-Sat, noon-4pm.* "Making a Wake," mixed-media works by Paul Tomidy, Therese Lahaie, and Gwen Terpstra; Paintings by Charo Marin. Both exhibits through Sat/24.

**Southern Exposure** 401 Alabama; 863-2141. *Tues-Sat, 11am-5pm.* "Spring to Autumn Period," mixed-media work by Stanley Chan and Christopher Duncan; "No regrets," works on fabric by Tucker Schwarz; "Via," installation by Anna Von Mertens; "Irresistible Terror of Loveliness," installation by Megan Wilson. Through March 10.

**Toomey-Tourell Fine Art** 49 Geary; 989-6444. *Tues-Fri, 11am-5:30pm; Sat, 11am-5pm.* New paintings by Ray Turner. Through Wed/28.

**Two of Hearts Studio** 4147 19th St; 864-5551. *Call for hours.* "The Valentine Show," black-

and-white photography by Rachel Lorenz, Larry Merkle, and JB Higgins, and paintings by William Ulrich, Daniel Phill, and Lady Lori Spencer-Churchill. Through Sat/24.

**UC Berkeley Extension** 55 Laguna; (650) 696-1180. *Call for gallery hours.* "Alcatraz: Seen and Unseen," black-and-white photography by Corrie McCluskey. Through Thurs/22.

**University of San Francisco Thacher Gallery**, 2130 Fulton; 393-8003. *Mon-Fri, noon-5:30pm.* "Pencil and Paper," drawings by Samuel Fleming Lewis. Through Sun/25.

**Stephen Wirtz Gallery** 49 Geary, Bankers Investment Building; 433-6879. *Call for hours.* "Material Handling," new paintings by Deborah Oropallo. Through Sat/24.

### Bay Area

**Ihey!** 4920B Telegraph, Oakl; (510) 428-2349. *Tues-Sat, 11am-6pm; Sun, 11am-5pm.* "Vi-Fi," painting installation by Michael Start. Through Sat/3.

**ACCI** 1652 Shattuck, Berk; (510) 843-2527. *Tues-Thurs, 11am-6pm; Fri, 11am-7pm; Sat, 10am-6pm; Sun, noon-5pm.* "My Bulgaria," an exhibit of works by Bulgarian children. Through Wed/28.

**Alice Arts Center** 1428 Alice, Oakland; (510) 238-7221. *Call for times.* "Alice Arts Exhibition Series," 16 Oakland artists present works in various media. Through Wed/28.

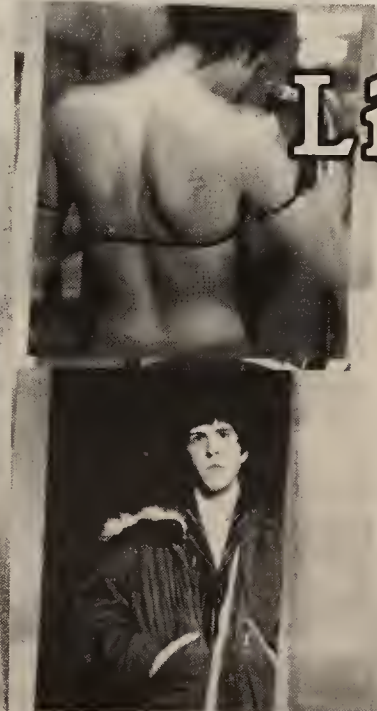
**Bay Area Center for the Consolidated Arts** 1010 Murray, Berk; (510) 486-0520. *Thurs-Sat, 10am-6pm.* "Earthfires," photographs by Jean-Paul Bourdier. Through Fri/23.

**Kala Art Institute** 1060 Heinz, Berk; (510) 549-2977. *Tues-Fri, noon-5pm and by appointment.* "Contemporary Photogravure," photogravure prints by various artists. See Critic's Choice. Through March 30.

**A New Leaf** 1286 Gilman, Berk; (510) 525-7621. *Wed-Sun, 10am-5pm.* "Website Premiere," new works by various artists. Through April 1.

**Lizabeth Oliveria Gallery** 942 Clay, Oakl; (510) 625-1350. *Tues-Sat, 10:30am-6pm.* Barney Haynes has devoted the last five years of his life to an art project called the Symbiont. Haynes oversees all appointments with his robotic art installation, presiding at the helm of an elaborate computer console as you settle into a massage chair in the center of the room. Hooked up to an electronic sensor that monitors your breathing, you are confronted with two computer screens and a sterile rubber nipple on a robotic arm. By biting and sucking on the nipple, you engage the Symbiont in a reciprocal relationship, both of you quickly "learning" how to stimulate desired responses in the other. It's easy to lose yourself in the exchange, forgetting for a moment the difference between machine and human. By appointment only. Through Sat/3. (Westbrook)

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Continued on page 90



## Ongoing

From page 89

**Women's Cancer Resource Center Gallery**  
3023 Shattuck, Berk; (510) 548-9286. Tues-  
Thurs, 1-7pm; Sat, noon-4pm. Acrylic paint-  
ings by Corinne Innis. Through Mon/26.

# stage

Stage listings are compiled by Sarah Han. Per-  
formance times may change; call venues to con-  
firm. Reviewers are Robert Avila, Rita Felciano,  
and Brad Rosenstein. Dance commentator is  
Sina Behr. See 8 Days a Week for informa-  
tion on how to submit items to the listings.

## theater

### Opening

**A Fair Country** New Langton Arts, 1246 Fol-  
som; 289-2260. \$12-15 (opening night \$25).

**Previews Wed/21, 8pm. Opus Thurs/22,**  
8pm. **Rius Thurs-Sun, 8pm (also Mon/5,**  
March 19, 8pm). Through March 25. In a  
play by Jon Robin Baitz, an American diplo-  
mat's family copes with issues of racism,  
class, and loyalty in South Africa, Holland,  
and Mexico.

**Goodnight Children Everywhere** Geary The-  
ater, 415 Geary; 749-2228. \$15-61 (previews  
\$15-38). **Opus Wed/21, 8pm. Rius Tues-Sat,**  
8pm (also Wed, Sat, 2pm; Wed/21, March 7,  
no 2pm show; Tues/27, 7pm show replaces  
8pm show); Sun, 2pm. Through March 18.  
The American Conservatory Theater pre-  
sents the West Coast premiere of Richard  
Nelson's play about siblings reunited after  
World War II.

**Martin Yesterday** New Conservatory Theatre  
Center, 25 Van Ness; 861-8972. \$15-25  
(opening night \$35). **Previews Wed/21-**  
Fri/23, 8pm. **Opus Sat/24, 8pm. Rius Wed-**  
Sat, 8pm (also Sun/4, March 18, April 1,  
2pm). Through April 7. Dark secrets threat-  
en the budding relationship between Matt  
and Martin in Brad Fraser's play directed by  
Christopher Jenkins.

### Ongoing

**Café Depressor: Where Prozac, Caffeine and**  
**Black Leather Converge** Exit Theater, 156

Eddy; 776-7427. \$15. **Fri-Sat, 8pm. Through**  
**Sat/3.** Tom Vegh's dark comedy follows the  
various members of a depression-therapy  
group, a motley crew of San Franciscans  
ranging from a lesbian photographer with  
AIDS to a Hungarian engineer. Vegh's main  
interest is the characters, but despite a series  
of self-revelatory arias, not much substance  
actually gets revealed. Director Dawson  
Moore throws a whole mess of theatrical  
styles into the mix, but other than some  
flashes of San Francisco wit, this java's pretty  
thin. (Rosenstein)

**Contagion: an american book of the dead** In-  
tersection for the Arts, 446 Valencia; 626-  
3311. \$9-15 (Thurs and March 12 pay what  
you can). **Thurs-Sun, 8pm (also March 12,**  
8pm). Through March 12. See "Counter Cul-  
ture," page 48.

**Don't Make Me Look Too Psychotic** Bauman  
Place Theater, 50A Bauman; 986-4607. \$17.  
**Fri-Sat, 8pm. Through April 7.** Violently un-  
healthy relationships are the driving force  
behind Bruce Pachtman's hilarious solo  
show, here in a 10-week revival engagement.  
Pachtman developed this autobiographical  
piece after dating a particularly incendiary  
woman. Bruce and Gloria have a lot in com-  
mon, like drinking problems and intimacy  
issues. *Psychotic* is gut-bustingly funny,

which is no small feat considering the seri-  
ousness of the material. Pachtman's charac-  
terizations are perfect, and he knows when  
to stop talking about himself and move the  
story along. (Joshua Medsker)

• **Fiddler on the Roof** Golden Gate Theatre,  
1 Golden Gate; 551-2000. \$30-75. **Tues-Fri,**  
8pm (also Wed, 2pm); **Sat-Sun, 2pm (also**  
**Sun, 8pm).** Through Sun/4. The classic mu-  
sical is as delightful as ever in this first-rate  
national touring production. Theodore  
Bikel returns as Tevye, a role he has played  
over 1,600 times. While there are moments  
in his performance that seem a bit well  
worn, the overall effect is still authoritative  
and masterful. Director-choreographer  
Sammy Dallas Bayes lovingly recreates  
Jerome Robbins's original choreography,  
and it's dazzling. In these days of the often  
empty spectacle of the megamusical, it's  
bracing to see the human-scaled craftsman-  
ship of bookwriter Joseph Stein, lyricist  
Sheldon Harnick, and composer Jerry  
Bock, whose work remains touching and  
timeless. (Rosenstein)

**Fritz Perlis Is My (tor)mentor** The Marsh,  
1062 Valencia; 826-5750. \$12. **Thurs/22-**  
**Sat/24, 8pm.** Elizabeth Appleby performs in  
her dark comedy about a mother who hides  
her Jewish identity and her deeply ambiva-  
lent daughter.

**Girlsque** Exit Theater, 156 Eddy; 255-2066.  
\$15. **Fri-Sat, 8pm. Through Sat/3.** Libby Cox  
directs this "8 1/2 woman, one man show"  
written and performed by Sean Owens.

• **Howie the Rookie** Magic Theatre, Fort  
Mason Center, Bldg D; 441-8822. \$8-30.  
**Wed-Sat, 8pm; Sun, 2-3pm. Through Sun/4.**  
In the opening moments of Mark O'Rowe's  
play you feel a whisper of panic run through  
the audience: no one understands a single  
word that is being spoken onstage. But be-  
fore you know it, O'Rowe's dense, stylized  
Dublin street argot begins to feel like your  
mother tongue. That remarkable language is  
the primary joy of O'Rowe's deceptively  
simple play: two monologues delivered by  
the Howie (Aidan Kelly) and the Rookie  
(Karl Shields) that interweave to tell a funny,  
appalling tale of Irish underworld skulldug-  
gery and a mock-heroic epic of empty lives  
redeemed by honor and grace. The Magic  
Theatre has imported the play's original  
Bush Theatre production from London, and  
it was a wise move. The show's boundless  
energy and vivid storytelling are so com-  
pelling that these superb actors occasionally  
seem to disappear, painting an action movie  
inside our heads that builds to a tragic, re-  
demptive conclusion. (Rosenstein)

**I Think I Like Girls** Thick House, 1695 18th St;  
401-8081. \$12-20. **Thurs/22-Mon/26, 8pm.**  
The head writer of *The Laramie Project*,  
Leigh Fondakowski, brings her latest project  
to premiere in the Bay Area. Following in  
the footsteps of Anna Deavere Smith, et al.,  
Fondakowski bases her work verbatim on  
real-life interviews, in this case with women  
across the country grappling with being gay.  
Under Fondakowski's direction, the five ac-  
tors of her ensemble incarnate lesbians of  
every age and background, from Waspy  
urban sophisticates to Midwestern grand-  
mothers. Painful coming-out stories aren't  
exactly news in the Bay Area, and given the  
extent of Fondakowski's research, what's  
surprising is how generic and downright  
undramatic most of these testimonies turn  
out to be. Amy Resnick and Barbara Pitts  
give sharp performances as an array of char-  
acters, but for all its good intentions, *I Think*  
*I Like Girls* is so earnest and earthbound that  
you can't help finding its truths less than  
revealing. (Rosenstein)

**Josephine the Mouse-Singer** SomArts The-  
ater, 934 Brannan; (510) 845-2687. \$12-20.  
**Thurs/22-Sat/24, 8pm; Sun/25, 7pm.** Michael  
McClure's 1978 Obie Award-winning play is  
inspired by Franz Kafka's last tale, a witty  
parable of the artist as the perennial out-  
sider in a harsh, uncomprehending world.  
This newly envisioned production by Last  
Planet Theatre features an original score by  
Terry Riley but never finds its legs as music  
theater. Kafka's story displays his own am-  
bivalence about whether artists are special  
beings or merely disruptive, and the play  
tries to develop that complexity by showing  
the unsettling effects the artist has on her  
audience, but this production is too muted  
to make much of a case either way. Director  
John Wilkins and choreographer Teresa Sul-  
livan revel in their uneven 17-member cast,

but on opening night the performance felt  
sluggish and mistimed. (Rosenstein)

**La Ronde** Studio 210, 3435 Cesar Chavez;  
641-4963. \$10-20. **Fri-Sat, 8pm; Sun, 2pm.**  
Through Sun/4. Goat Island presents a pro-  
duction of Carl R. Mueller's translation of  
Arthur Schnitzler's infamous play.

**Love, Loathing and Lunacy** Shelton Theater,  
533 Sutter; 775-3237. \$14. **Thurs/22-Sat/24,**  
8pm. Dwayne Wolff directs the plays of  
Christopher Durang and David Ives in this  
performance of one-act sketches.

**Rachel and Charlie** Noh Spice, 2840 Mari-  
posa; 621-7978. \$18 (Thurs, pay what you  
can). **Thurs/22-Sat/24, 8pm; Sun/25, 7pm.**  
Michael Brown directs his play about race,  
history, political morality, and aging in the  
face of today's complex world.

**See Under: Love** A Traveling Jewish Theatre,  
470 Florida; 399-1809. \$22.50-28 (Thurs, pay  
what you can). **Thurs-Sat, 8pm; Sun, 2 and**  
**7pm.** Through March 25. Naomi Newman  
directs a play based on David Grossman's  
novel about the effects of the Holocaust on  
the psyche.

• **Snakebit** New Conservatory Theatre Cen-  
ter, 25 Van Ness; 861-8972. \$15-35. **Wed-Sat,**  
8pm. Through March 24. David Marshall  
Grant's debut play is a sharp, witty explora-  
tion of the friendship between two men  
and a woman at critical moments in each of  
their lives. Jonathan and Jennifer, married 11  
years, are staying with Michael, Jonathan's  
best friend. Jonathan (Tarek Cain) is up for  
a role in a trashy Hollywood movie and is  
determined to achieve success and a better  
situation for his family. Jennifer (Desiree  
Rogers) worries she has given their daugh-  
ter AIDS as a result of an affair with  
Michael before she married. Michael  
(Richard Gallagher) is a social worker who  
has gotten too involved in his case and lost  
his job and longtime boyfriend as a result.  
Together they're heading straight for a  
three-car emotional pile-up on the hazy  
shoals of Los Angeles. Director Arturo  
Catala builds the tension steadily and  
elicits three outstanding performances in a  
play that offers real dramatic bite. (Avila)

• **Stop Kiss** Brava Theater Center, 2789  
24th St; 392-4400. \$18-30. **Wed-Sat, 8pm.**  
Through March 11. Although ostensibly  
about two "straight girls" who find them-  
selves falling in love, Diana Son's celebrated  
play is actually a subtle exploration of lone-  
liness, compromise, commitment, and self-  
acceptance. Callie (Michi Barall), a jaded,  
dissatisfied New Yorker, finds her world  
and heart opening up through Sara (Dena  
Martinez), a newcomer to the city who is  
prepared to tackle it on her own terms.  
Both women become victims of a gay-  
bashing attack spurred on by their first  
kiss, and Son deftly intercuts scenes before  
and after that event to piece together the  
women's growing bond. Son overdoes the  
slick Manhattanite banter, and the women's  
blossoming connection proceeds in fairly  
predictable half steps. But the play manages  
a gravity and freshness that take it beyond a  
conventional love story, embracing a life  
without labels for all its exhilarations and  
responsibilities. (Rosenstein)

**The Vagina Monologues** Alcazar Theater, 650  
Geary; 433-9500. \$30-55. **Tues-Thurs, 8pm;**  
**Fri-Sat, 8:30pm (also Sat, 5pm); Sun, 3 and**  
**7pm.** Through Sun/4. Kathleen Chalfant, Jill  
Eikenberry, and Lorri Holt perform in Eve  
Ensler's play.

**Waiting to Be Invited** Lorraine Hansberry  
Theatre, 620 Sutter; 474-8800. \$22-26.  
**Thurs-Sat, 8pm; Sun, 4pm.** Through Sun/4.  
See "Counter Culture," page 48.

### Bay Area

• **Aliens in America** San Jose Repertory The-  
ater, 101 Pazen de San Antonio, San Jose;  
(408) 291-2255. \$17-37. **Tues-Sat, 8pm (also**  
**Sat, 3pm); Sun, 2 and 7pm.** Through Sun/4.  
Sandra Tsing Loh's latest solo show com-  
prises three vignettes from her own fractured  
autobiography, reflections on the peculiar  
dislocations of growing up in Los Angeles as  
the first-generation American daughter of a  
Chinese father and a German mother. Loh's  
sharp wit is unsparing of any member of her  
family, including her own dorky adolescent  
self, but underneath all the wry dysfunction-  
al family comedy is a mature and forgiving  
tenderness. As a performer, Loh isn't quite  
up to the level of her writing. But her broad  
caricatures make for provocative tension  
with her literate and lyrical words, and her

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# stage calendar

bemusement and horror at being a living multicultural experiment give some heft to this lightweight evening. (Rosenstein)

**Fall Berkeley Repertory Theatre, 2025 Addison, Berk;** (510) 647-2949. \$15.99-51. Tues, Thurs-Sat, 8pm (also Thurs and Sat, 2pm); Wed and Sun, 7pm (also Sun, 2pm). Through March 11. Lydia (Megan Austin Oberle), a very unwilling 14-year-old, gets dragged by her parents to swing camp. The question of who will monopolize Lydia's dance card is the play's main engine, and we care about the answer because writer Bridget Carpenter renders Lydia so acutely. For all her smartass sarcasm we get swept along by Lydia's yearnings and frailties, and Oberle gives an inspired, completely persuasive performance. Carpenter's craft unfortunately doesn't extend to the adult characters, but the gifted director Lisa Peterson maintains a tone of bubbly sincerity, and she and choreographer Peter Pucci often nail the play's emotional and literal footwork. (Rosenstein)

**Nightingale LaVal's Subterranean Theater, 1834 Euclid, Berk;** (510) 558-1381. \$8-14. Fri-Sat, 8pm (Sat/24, Sat/3, 5pm show replaces 8pm show); Sun, 5pm. Through Sun/4. In Central Works Theater Ensemble's new play, writer-director Gary Graves presents a modern-day retelling of the Greek myth of Philomela, Procne, and Tereus.

**Shrew You! Zellerbach Playhouse, UC Berkeley, Berk;** (510) 601-8932. \$6-12. Fri-Sat, 8pm; Sun, 2pm. Through Sun/4. The UC Berkeley Department of Dramatic Art/Center for the Theater Arts presents an adaptation of Shakespeare's *The Taming of the Shrew*.

**Someone Who'll Watch Over Me Eighth Street Studio Theatre, 2525 Eighth St, Berk;** (510) 655-0813. \$10-15 (previews \$8; opening night \$20). Thurs-Sat, 8pm; Sun, 8:30pm. Through March 17. Patrick Dooley directs this play by Irish playwright Frank MacGuinness about an Irishman, an Englishman, and an American held in a Lebanese prison.

**Tough! Berkeley City Club, 2315 Durant, Berk;** (510) 843-4822. \$30-35. Wed-Sat, 8pm; Sun, 2pm (also Sun/25, 7pm). Through Sun/4. On a bleak urban playground three 19-year-olds battle it out when Tina (Amanda Duarte) reveals to her boyfriend, Bobby (Danny Wolohan), that she is pregnant. Adding to the pressure of Tina's demanding ferocity is her friend Jill (Maria Candelaria), who is only too happy to kick Bobby's ass on her friend's behalf. George F. Walker's astute and often funny play is anything but an after-school special: we find our sympathies constantly shifting as each character unveils convincing arguments, limiting frailties, or manipulative strategies that make you squirm with recognition. Unfortunately, this Aurora Theatre Company production never quite realizes the script's potential; neither Wolohan or Duarte nail their character's gritty lows or hilarious highs. Only Candelaria's acerbic Jill hits the ground running, although she stumbles when the script unconvincingly reveals her vulnerabilities. Director Soren Oliver's pacing remains one-note, and he only occasionally finds the physicality to illuminate Walker's battered, feisty world. (Rosenstein)

## dance

**Alonzo King's Lines Ballet Yerba Buena Center for the Arts Theater, 700 Howard; 978-ARTS. Through March 4. Fri-Sat and Wed/28. Thurs/1, 8pm (also Sun/25, 2pm; Sun/4, 7pm). \$17.** Alonzo King kicks off his Spring Home 2001 season with two world premieres choreographed by King and Arturo Fernandez, plus a reprise of *Soothing the Enemy*.

**Ban Rarra ODC Theater, 3153 17th St, 863-9834. Thurs-Sat and March 11, 8:55-8pm. Through March 11. \$17.** See 8 Days a Week, page 58.

**Clasico' Cowell Theatre, Fort Mason Center, Marin at Laguna, 441-3687. Thurs-Sat, 8pm; Sun, 3pm. \$25-28.** See 8 Days a Week, page 58.

**Glitteratti' Teatro ZinZanni, Le Palais Nostalgique, Pier 27 and 29, Embarcadero at Battery, 863-1248. Tues, 6-9:30pm. Call for price.** Alonzo King's Lines Ballet and the San Francisco Dance Center team up to host a blackie benefit to help relocate the soon-to-be-evicted rehearsal space.

Continued on page 92

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## Dance

From page 91

**Kunst-Stoff** Jon Sims Center for the Performing Arts, 1519 Mission; 554-0402. Fri, 8pm. \$5-10 (no one turned away for lack of funds). You have to hand it to Yannis Adoniu and Tomi Paasonen, codirectors of the multimedia dance phenomenon Kunst-Stoff: they never fail to bring outer space to the inner spaces of San Francisco's performance scene. For their run at Jon Sims, Adoniu directs Everything is Under Control, which is likely to exhibit chaos en pointe. For all their Euro obtuseness, Kunst-Stoff feel fresh and fun, and the choreographers appear deeply committed to their art without taking it too seriously. (Belmar)

**Mary Sano and her Duncan Dancers** Mary Sano Studio of Duncan Dancing, 242 Fifth St, Studio 314; 357-1817. Sun, 3pm. Free. Mary Sano leads a lecture and demonstration of the art of Isadora Duncan.

**'Moment's Notice'** Western Sky Studio, 2525 Eighth St, Berk; (510) 540-7782. Fri, 8pm. \$7. ActionTheater presents a monthly salon of improvised dance, music, and theater. February boasts composer-singer-lighting designer Elaine Buckholtz, contact improviser Keith Hennessey, the duo

Shinichi Koga and Cassie Teiman, and ActionTheater's own Ruth Zaporah.

**Elizabeth Streb** First Congregational Church of Berkeley, 2345 Channing, Berk; (415) 826-8399. Mon and Thurs/1, noon-5pm; Tues and Fri/2, noon-3pm (also Fri/2, 4-30pm). Free. See "Extreme Dance," page 49.

**Nederlands Dans Theater I** UC Berkeley, Zellerbach Hall, Bancroft at Telegraph, Berk; (510) 642-9988. Program A, Wed/21, 8pm; program B, Fri/23-Sat/24, 8pm. \$34-52. The acclaimed Dutch company performs *Forgotten Land*, *Sarabande*, *Falling Angels*, and *Wings of Wax* in their first program; the second show consists of *Bella Figura*, *Petite Mort*, *No More Play*, and *Start to Finish*.

**'Working/Three'** City College of San Francisco, 50 Phelan; 273-5890. Sat-Sun, 8pm. \$5. Choreographers Jennifer A. Minore, Keryn A. Lundgren, M. Koob, and Jeanne-Marie Hughes present new modern works.

## Bay Area

**'The Dance Project'** Osher Marin Jewish Community Center, 200 N. San Pedro, San Rafael; (415) 479-2000. Thurs, 7-30pm; Sat, 8pm; Sun, 5pm. \$24-28. Catch three different companies in three nights: Thurs, the Diablo Ballet performs; Sat, see ODC/San Francisco; Sun, the Marin Dance Theatre takes the stage.

**'Gaité Parisienne'** San Jose Center for the Performing Arts, 255 Almaden Blvd, San Jose; (408) 288-2800. Thurs and Sun, 7:30pm (also Sun, 1:30pm); Fri-Sat, 8pm. \$20-65. Ballet San Jose Silicon Valley performs Léonide Massine's piece, plus Flemming Flindt's *Phaedra*.

**Mummenschanz** Marin Center, Avenue of the Flags, San Rafael; (415) 472-3500. Fri, 8pm. \$22-35. The Swiss mask and mime troupe performs.

## performance

**'Blackballin'** Venn 9, 252 Ninth St; 289-2000. Thurs-Sun, 8pm. \$12-15. See "Counter Culture," page 48.

**'Cantinflas!'** Yerba Buena Center for the Arts, Screening Room, 701 Mission; 978-ARTS. Mon/26, 7pm and Sat/3, 8pm. \$5. Herbert Sigüenza presents a biography about the famous Mexican comedian.

**'Euphorium'** Building 920, Mason St, the Presidio Center through the Crissy Field gate at Marina Blvd; 332-9454. Wed-Thurs, 7-10pm; Fri-Sat, 7pm-midnight; Sun, 3-7pm. \$12-15. Through March 10. Another beguiling conception from Chris Hardman and the folks at Antenna, this virtual opium trip allows you to become Samuel Taylor Coleridge

composing his classic fever-dream poem, "Kubla Kahn." Wearing an infrared Walkman and a special helmet that allows you to move through a procession of three-dimensional imagery, you hear voices weaving a mingled measure of Coleridge's verse as you meander with a mazy motion through sunless seas and caves of ice. It's Coney Island fun house-meets-your high school English class, and if only fifth period had included an opium couch, perhaps we'd all have done better in school. Some of the imagery is a bit literal minded, but the hallucinatory aura is compelling and fun, offering a playful participatory encounter with an archetypal euphoric text. (Rosenstein)

**'Home Baked, Sliced and Diced Taste Treats'** The Lab, 2948 16th St; 864-8855. Wed, 9pm. \$5-10. Kyle Knobel curates this sound art showcase featuring performances by Chiara Giovando, Rebecca Barten, II Sense, and Kaotic Souls.

**'Ravenshead'** Theater Artland, 450 Florida; 621-7797. Thurs-Sat, 8pm; Sun, 7pm. \$18-22.50. See 8 Days a Week, page 58.

**'Rome in the Year One'** Herbst Theatre, 401 Van Ness; 392-4400. Fri, 8-10pm; Sat, 10pm-4pm. \$25-55. See 8 Days a Week, page 58.

**'Sex, Death and Aerobics'** Venn 222, Black Box Theatre, Phelan and Hudson; 285-8476.

Fri-Sat, 8pm; Sun, 2-30pm. \$5. The California Travel Troupe presents a production featuring three short and three long plays by the winners of the New Millennium playwriting contest.

**'Undermind Railroad'** Omnicore Theatre, 550 Natoma; 701-0686. Sat, 8-30pm. \$10. Eric Kenyon directs this surreal and comedic musical about "self-imposed slavery and desperate delusion."

## Bay Area

**'The Mr. O Show'** Stark Club, 2330 Telegraph, Oakl; (510) 444-6174. Mon, 9pm. \$5. Join Mr. O for the taping of his televised variety program.

## comedy

**Cobb's Comedy Club** 2801 Leavenworth; 928-4320. Wed, Mon-Tues, 8pm: All Pro-Comedy Showcase, \$7. Thurs-Sun, 8pm (also Fri-Sat, 10pm): Greg Fitzsimmons, Joe Kloczek, Becky Pedigo, \$10-15.

**Piaf's** 1686 Market; 541-5610. Mon, 8pm: Gay Comedy Showcase, with host Janis Lipton and featuring Heather Woodhull, Cathe B., and Bridget Schwartz, \$5.

**Punch Line** 444 Battery; 397-4337. Wed-Thurs, 9pm: Punch Line Comedy Allstars, \$8. Sat-Sun, 9pm (also Sat, 11pm): Tommy Chong, \$20. Mon, 8pm: The First Annual Bay Area Comedy Benefit for the NAACP, \$10.

## spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:

**Wednesday:** Brainwash Cafe 1126 Folsom; 864-3842. Spoken Word Salon with the Poets of Go Magazine and host Diamond Dave Whitaker, 8pm, free. La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568. Café Poetry with host Paul Flores featuring open mic, 8pm, \$5. San Francisco State University Creative Arts Building, McKenna Theatre; 338-2467. The Last Poets perform, 2pm, \$10-15. Starry Plough 3101 Shattuck, Berk; (510) 841-2082. Poetry Slam with host Charles Ellik, 8:30pm, \$5.

**Thursday:** Black Dot Cafe 2330 International, Oakl; (510) 533-6629. Spoken word by Black Dot Artists Collective and open mic, 9:30pm, \$3. Café Firenze 2116 Shattuck, Berk; (510) 644-0155. Featuring Charles Ellik, with host Louis Cuneo, 7pm, free. City Lights 261 Columbus; 362-8193. A reading by David Fox and Michelle Murphy, 7pm, free. Dalva 3121 16th St; (925) 216-3592. Poetry Mission with host luckydave, 7pm, free. Mambo Mambo 1803 Webster, Oakl; (510) 832-9422. Poetry Slam and open mic hosted by Sonia and Nisa, 8pm, free.

**Friday:** Cafe International 508 Haight; 552-7390. A night of readings with host Kirk Lumpkin, followed by open mic, 8pm, free. Rockin' Java 1821 Haight; 831-8842. Under-21 open mic and writing workshops, 6pm, free.

**Saturday:** Borders Books and Music 400 Post; 252-4655. Writerscorps Youth Poetry Slam League competition, 4pm, free.

**Sunday:** Paradise Lounge 1501 Folsom; 621-1911. Poetry above Paradise, featuring readings by Bennie Lewis and Steve Arntsen, followed by open mic, 8pm, free. Pro Arts Gallery 461 Ninth St, Oakl; (510) 835-5348. Upsurge! JazzPoetry Ensemble perform, 2pm, \$10. See 8 Days a Week, page 58. Sanchez Concert Hall 1220 Linda Mar, Pacific; (650) 359-0795. Reading by former poet laureate Robert Hass, 2pm, \$8-10 donation.

**Monday:** Booksmith 1644 Haight; 863-8688. Reading and book signing by Emmanuel Carrere, 7pm, free. Cody's Books 2454 Telegraph; 845-7852. Poetry reading by Linda Dyer, Joy Manesiotis, and Martha Rhodes, 7:30pm, \$2 donation. Black Cat 501 Broadway; 981-2230. Don Paul reads, 6:30pm, free. See 8 Days a Week, page 58. Notes from Underground 2399 Van Ness; 775-7638. Celebration of the Word featuring Bill Vartnaw, 7:30pm, free.

**Tuesday:** Bird and Beckett Books 2788 Diamond; 586-3733. Reading by Bill Witherspoon, 7:30pm, free. Black Repertory Theater 3201 Adeline, Berk; (510) 652-2120. Third Eye

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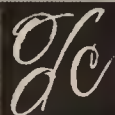
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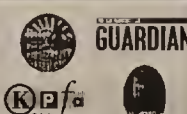
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# film

Film listings are edited by Cheryl Eddy. Reviewers are David Fear, Dina Gachman, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Robin Lapid, Patrick Macias, Anham Patel, Chuck Stephens, and Rob Taylor. Film intern is R.M. Mead. See Movie Clock, page 100, for theater information. Due to the Presidents' Day holiday, not all theater bookings were available at press time.

## Opening

**The Great Dance: A Hunter's Story** Filmed in the scorching heat and sweeping beauty of the central Kalahari, *The Great Dance* (codirected by South African brothers Craig and Damon Foster) chronicles the journeys of a band of !Gwi and !Xo San bushmen hunters as they track cheetahs and kudu. Scenes of the team examining clues concealed in the sand intersperse with shots of animals stalking their prey, showing perspectives of both hunter and hunted — and exploring the symbiotic relationship between the San, the animals, and the land. While the rich colors and textures of the wide-open skies, parched landscapes, and fleeing herds recall the beauty of old *National Geographic* photos, *The Great Dance* transcends the typical stilted, westernized *Wild Kingdom* viewpoint by basing the narrative on the words of the hunters as they meditate on their lives, the changing landscape of Africa, and the ongoing struggle to preserve their tribal lands and traditions.

(1:15) *Rafael*. (Sabrina Crawford)  
**Haunted Castle** An IMAX trip to hell sounds promising, but take heed. Strapping on your goggles and preparing yourself for the promised "in-your-face, stereoscopic 3-D" adventure actually means you should expect a limp, computer-animated affair. A rising young rock star named Johnny (Jasper Steverlinck, lead singer of some band called Arid — which looks and sounds like Creed, only more barren) inherits a haunted castle. At the estate, Johnny meets Mephisto and "Mr. D" (voiced by Harry Shearer), who introduce him to doomed spirits who literally sold their souls for rock 'n' roll. The potential for a creepy sojourn into a CGI-induced netherworld goes untapped: the giant fire-breathing pool of Hades is kind of impressive, but the clanking, chained skeletons in the castle are rather boring, and I have to say, special FX like the Fender-Strat from Hell flying directly at you really aren't that cool, either. (1:16) *Metreon IMAX*. (Lapid)  
**Last Resort** A barren story set on a barren landscape, Polish personal documentarian Pawel Pawlikowski's *Last Resort* brings a dreamy Moscow mom and her son to an abandoned British seaside resort town at what appears to be the end of the earth. They've accidentally gotten themselves categorized as political refugees seeking asylum, but all they want to do is leave the odd world of arcades, boardwalks, and Ferris wheels head back to their mother Russia. While they wait for bureaucracy to grind through years' worth of papers, they can only find trouble — in the form of street kids who bring the young one out drinking and looting and an Internet pornographer who wants to sign the mom up as a sexy schoolgirl stripper. While a love story does complicate things, it doesn't complicate them quite enough in this naturalistically acted film, created with only a bare-bones script (the rest was developed while filming). Rysard

## critic's choice: film

## 'Crack, Brutal Grief'

Thurs/22, San Francisco Cinematheque

After a friend's grisly, unexpected suicide, veteran Ontario experimental filmmaker R. Bruce Elder channeled his emotional distress in an odd, possibly counterproductive direction: he set about compiling violent and degrading images available on the Internet to create, as he terms it, "an apocalyptic history" of the last century, as well as evidence of "the Web's banalization of suffering." The resulting two-hour-plus exercise, *Crack, Brutal Grief*, is a sort of That's Dismembertment!, free-associating between crimes real (the Vietnam War, Nazi propaganda footage, executions, and atrocities worldwide), fictive (horror highlights such as *Psycho*'s shower scene), against nature (the bomb), and against good taste (*Ally McBeal*'s Dancing Baby, William Shatner laying pipes on "Lucy in the Sky with Diamonds"). Trouble is, his psychedelically blurred, morphed, and otherwise distorted parade of Mankind's Greatest Shits

has its own trivializing and numbing effect. There's little distinction drawn between overfamiliar, often "campy" film clips (Joan Crawford in *Straitjacket*, Raquel Welch in *Myra Breckinridge*) and routine porn excerpts, retro exploitative kitsch, and "cynical" audio gags from *The Simpsons* and *South Park*. Is comic satire

even part of the "problem"? Does he think all depictions of violence or sexuality are created equal? What's up with the sequence intercutting between victims of disfiguring disease and old burlesque dancers? Or the one juxtaposing a crude fuck scene to Judy Garland's line "Toto, I have a feeling we're not in Kansas anymore!" That kind of "irony" you can now find on sale, in bulk, at Costco. To quote Elder, "Values have become fugitive and violence banal in ways they never before have been [Isn't this every aging generation's plaint?]. ... The Internet[s] contents are the grubby leavings of a civilization about to implode." Hmm ... that tar sounds very much like crusty ol' crank talk, the same spiel muttered time and again by such art experts as Tipper Gore and Jesse Helms. When an artist starts blaming media for the world's woes, it's time to shut off the monitor and take in some real-world air. See *Rep Clock* for schedule. (Dennis Harvey)

Lenczewski's beautiful cinematography, lit with neon and inspired by wide angles, is a welcome diversion from a plot that won't really keep you guessing. (1:16) *Lumiere*. (Gerhard)  
**Million Dollar Hotel** Mel Gibson stars in a Wim Wenders movie based on an idea by Bono. You read that right. (2:02) *Roxie*.  
**Monkeybone** See Movie Clock, page 100. (1:22)  
**Pollock** See "Drip Dry," page 47. (1:57) *Albany*. (Embarcadero)  
**3000 Miles to Graceland** Kevin Costner, Kurt Russell, and Christian Slater star in this Elvis-themed heist movie. Is it 1993 again, or what? (2:00)  
**Too Tired to Die** See "A Dying Art," page 47. (1:37) *Four Star*.

## Ongoing

◀ **Before Night Falls** This is Julian Schnabel's second artist-on-artist film piece (*Basquiat* being the successful first), and the painter-auteur has dotted the canvas with ellipses, surrealisms, poetry, and enough celebrity (Johnny Depp, Sean Penn) to make you feel you've been pleasantly dosed. Spanish heartthrob Javier Bardem, as the film's beefed up, sexy version of Arenas, leads this Cuban time-trip, bringing the artist's humor and pathos to life. (1:13) *Lumiere*, *Shattuck*. (Gerhard)  
◀ **Best in Show** The latest nugget of deadpan brilliance from writer-actor-director Christopher Guest (*Waiting for Guffman*) is a faux behind-the-scenes dog-show documentary following the precompetition preparations of several contestants and

their loyal companions. While Guest chooses an easy target in dog shows, it's the joy of watching gifted comic actors riff like jazz musicians that makes *Show* such a consistent hoot. This dead-on satire is a full breed above any competition. (1:30) *Opera Plaza*, *Shattuck*. (Fear)  
**Billy Elliot** The word "inspirational" has been haphazardly used to describe this feel-good Brit flick about a motherless 11-year-old boy (sensitively portrayed by Jamie Bell) who has to repress his burning desire to dance because he's living in a macho mining town. With his father and brother embroiled in a violent strike, Billy has plenty of space to sneak into an all-girl ballet class that's held at the same gym as his boxing lessons. His father and brother discover his ruse, and gender battles ensue. Director Stephen Daldry (*Eight*) means well, trying to show us the underdog thing from a fresh perspective, but about halfway into *Billy Elliot*, you get the feeling that somebody, somewhere, is just trying too hard. But for kids, especially ones who are too paralyzed by ridicule to go after what they want, *Billy Elliot* might seem inspirational. (1:50) *Opera Plaza*, *Shattuck*. (Gachman)  
**The Bridge** *The Bridge* is yet another movie about a stranger who brings adventure to a small town. Housewife Mina (Carole Bouquet) spends her ostensibly angst-filled days going to the movies and cycling down quaint tree-lined roads. She meets a suave rich guy (Charles Berling) while watching *West Side Story* and dives into a passionate affair while her husband (Gérard Depardieu) is off working on the

Continued on page 94

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# Ongoing

From page 94

**The Emperor's New Groove** (1:20) *Oaks*. Finding Forrester *Finding Forrester* isn't a terrible movie, but it's a baffling choice for Gus Van Sant, since it's almost an exact copy of *Good Will Hunting*. This time, the working-class prodigy is a 16-year-old literary wunderkind named Jamal Wallace. Sean Connery plays his wise but damaged mentor, a Pulitzer prize-winning novelist who became a recluse following the death of his brother. As in *Good Will Hunting*, opportunities abound for the young autodidact to put snobs in their place with his prodigious knowledge. Robert Brown plays Jamal with soulful charisma, but his character would be more believable if he weren't perfect in every way: he's a charming and self-possessed teenager, an amazing athlete, and a blazingly brilliant writer who apparently knows the entire English canon by heart. (2:27) *Four Star*, 1000 Van Ness. (Michelle Goldberg)

**Genghis Khan** (1:45) *Four Star*.  
George Washington David Gordon Green's wholly original feature debut is

Charles Burnett by way of Charles Schulz, a poetic look at childhood lensed by cinematographer Tim Orr with IMAX-style extravagance. This other America, a deep South filled with white and black kids roaming a negativeland of garbage heaps, swimming pools, and rusted train tracks is so strangely prayerful that every frame feels like it's about to host a space landing. Naturalistic acting and an emotionally charged screenplay blend with horror, splendor, and trash and the mixed messages of a great filmmaker: ravishing vistas, gorgeous lighting, and a foreboding soundtrack. (1:30) *Four Star*. (Gerhard)

• **The Gift** Though Billy Bob Thornton and Tom Epperson (who previously collaborated on *One False Move*) wrote their script years ago, the plot echoes a number of recent releases, including *What Lies Beneath* and *Stir of Echoes*. Psychic Annie Wilson (Cate Blanchett, strikingly believable as a single mom in pleated stretch pants) does "readin's" for the colorful characters who populate sleepy Brixton, Ga. When a local rich bitch (Katie Holmes) goes missing, spooky stuff of the

uneasily variety begins to infiltrate Annie's world. *The Gift's* by-the-gentle-handbook story line is elevated by Raimi's expert ability to command the setting (pickup trucks, feathered hair, honey-dipped Southern twangs) and the atmosphere (oozing fog and Spanish moss, eerie fiddlin' on the soundtrack). (1:52) *Metreon*, 1000 Van Ness. (Eddy)

• **Hannibal** The delicious sequel to *The Silence of the Lambs* has a new director (*Gladiator's* Ridley Scott) and a new actress (Julianne Moore, capable if colorless) as FBI agent Clarice Starling. A decade has passed since psycho Hannibal Lecter (Anthony Hopkins) escaped, but events soon align for a Lecter-Starling reunion. As in *Silence*, Lecter embodies a baffling mix of good and evil; he's brutal, but he's just so damn clever about it, going after had guys in the most creative ways. Once Lecter gets his groove on (i.e., starts butchering folks), Starling's role whittles into a series of battle-weary reaction shots. But though the film balances so heavily on one character — and not the woman-hero that so bolstered *Silence* — *Hannibal* works. It's a different kind of film than *Silence*: less cat-and-mouse detective yarn, more what'll-he-do-next exploration, a mix of slashed throats, gourmet cooking, piano playing, bone saws, and those porcine killing machines. (2:11) *Alexandria*, Cinema 21, Colma, Emery Bay, Empire, Grand Lake, Jack London, Kabuki, Metreon, 1000 Van Ness, UA Berkeley. (Eddy)

herself would try to finagle the best match possible, but even more that she not appear to be doing so. Davies's screenplay makes composites of a few characters to good effect and shaves the excess melodrama from Wharton's final arm-twisting of cruel fate. But his *House of Mirth* is hardly up-to-the-moment sexy and exciting; he digs so deeply into a wildly alien culture of surfaces that the film itself seems preserved in amber, a liquid in which we slowly drown right along with Lily. (2:15) *Shattuck*. (Harvey)

• **In the Mood for Love** Set largely within a community of Shanghai émigrés in the delicately mannered but supercrowded Hong Kong of the early 1960s, Wong Kar-wai's *In the Mood for Love* is an ostensibly simple story about next-door neighbors Su Li-zhen (Maggie Cheung) and Chow Mow-wan (Tony Leung), who, upon discovering that their spouses are having an affair, narrowly escape having one of their own. The plot may seem slight, but it's actually just sleight of hand: it's a false-bottomed platform designed to highlight one of the best-looking films of the year. Of course, the trademark of Wong's filmmaking is visual elegance — or rather, the way he and his longtime collaborators, cinematographer Christopher Doyle and production designer-editor William Chang, alternate between elegance and exhilaration. But where the mannerisms of their best-known films — *Chungking Express*, *Fallen Angels* — were marked by fast-forward lunges and manic hypermodernism, *In the Mood for Love* moves at a new, or perhaps old-fashioned, pace. Slowing things down gives the viewer time to drink in Chang's extraordinary costumes and other time-stained eye candy, and it also plays resonantly against the fact that the film's idea of 1962 turns out to be less a specific set of epochal artifacts than a state of mind, a network of social constrictions that forces its characters to survive on fragile decorum and illusory appearances, rather than plunging into the darkness of their true desires. (1:38) *Albany*, Clay. (Stephens)

**Michael Jordan to the Max** (1:46) *Metreon* IMAX.

• **O Brother, Where Art Thou?** At heart, *O Brother, Where Art Thou?* (which the credits tell us is based upon Homer's *Odyssey*) is a feel-good movie — problematic, because the Coen brothers have never been noted for their feelings. Still, if one must wear (in)sincerity on one's sleeve, may the shirt always look this beautiful: *O Brother* is Americana Gothic, snow-globe style. The Coens put George Clooney's callow handsomeness to good use, but we can't buy this paragon of insincerity's secret

longing: to be reunited with his wife (Holly Hunter, perfectly cast yet underused). So much here is enjoyable and impressive that it seems a shame to notice how half empty the glass is in the end. But the Coens dare you not to: *O Brother* insists on your acknowledging faith, family, and love as fundamental truths when it's quite obvious that their representations are, uh, pretty inorganic. (1:47) *Bridge*, *Colma*, *Shattuck*. (Harvey)

**The Pledge** Actor-and-sometimes-auteur Sean Penn (*The Crossing Guard*) presents another small-town tale from the dark side, this one centering around a retired cop (Jack Nicholson) whose promise to find a child's killer slowly builds into a consuming obsession. Penn's fascination with the rhythms of realism and the working-class find an able-bodied ally here in a surprisingly subdued Nicholson. Free of the histrionics and mugging that color the patented "Jack" persona, Nicholson's man-on-the-verge performance is a near tour de force of underplaying that keeps Penn's flights of existential fancy grounded. (2:04) *1000 Van Ness*, *Shattuck*. (Fear)

• **Quills** This carefully crafted movie version of Doug Wright's play (Wright also wrote the screenplay) directed by Philip Kaufman (*The Unbearable Lightness of Being*, *Henry and June*), makes square one the Marquis de Sade (Geoffrey Rush) — the man, the myth, the lech — and spirals outward. *Quills* explores how one extraordinary person affects the lives of those who are drawn to his writings and subsequently become entangled in the last years of his life, when de Sade was detained in the Charenton insane asylum under the care of one Abbé de Coulmier (Ioanquin Phoenix). This being de Sade's story, Kaufman takes an appropriately sadistic-meets-cheeky approach: plenty of visceral flourishes, double entendreladen dialogue, and a naughty sense of humor. (2:04) *California*. (Eddy)

• **Ratcatcher** Lynne Ramsay's *Ratcatcher* is a knotty, peculiar, very personal little film, neither wildly original nor flat-out derivative. Landing somewhere between the familiar Brit miserabilism of Ken Loach-Alan Clarke-*Nit by Month* and that creepy-fabulist strain stretching back from *The Butcher Boy* to 1961's *Whistle Down the Wind*, it's a film whose ambitions sneak up on you amid eerie quietude. Twelve-year-old James Gillespie is surrounded by too many bad things to grasp their context or assign blame logically. His early-1970s neighborhood in Glasgow — Scotland's capital of grime 'n' crime — is a stinking near-ruin, inhabited by dole-queue dads, abandoned mothers, thuggish teen boys, and the girls they manhandle and then call whores. *Ratcatcher* mixes realist minimalism with fleeting, hyperreal lyricism; it's hardheaded but not hardhearted, going a tad too soft only in the very last, deus-ex-machina scene. (1:33) *Rafael*, UC Theatre. (Harvey)

**Recess: School's Out** (1:23) *Century Plaza*, Emery Bay, Jack London, Kabuki, Metreon, 1000 Van Ness, *Shattuck*.  
• **Requiem for a Dream** Director Darren Aronofsky (*Pi*) and Hubert Selby Jr. (author of the 1978 novel from which the film is adapted) are a perfect match. Set in a purposely vague, decrepit Coney Island epoch somewhere between the Me Decade and Now, *Requiem for a Dream* is more of a dirge, if a dirge could St. Vitus-dance at 200 beats per minute. Pathetic widow Sara Goldfarb (Ellen Burstyn) has no real life of her own, unless being a couch potato counts; faint hopes that only child Harry (Jared Leto) will ever fly right are dashed each time he pawns her boob tube for smack cash. Harry has a "business partner" in lifelong friend Tyrone (Marlon Wayans) and a great girlfriend in disenfranchised rich chick Marion (Jennifer Connelly). The hoys are as eager to swim upstream as she is to drift downward. Setting up a heroin-dealership shop — just until they make one big score, of course — seems like a good idea until a supply shortage occurs. Meanwhile, Sara gets hooked on diet pills. This diary of an increasingly mad hausfrau parallels the younger trio's descent

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into variably delusional, panicked, exploited, and life-threatening personal hells. (1:42) *Lumiere*. (Harvey)

**Save the Last Dance** Onetime ballerina Sara (Julia Stiles) loses her mother in a car accident and leaves suburbia to live with her estranged father in inner-city Chicago. As the new (i.e., white) girl at a predominantly black high school, Sara befriends the sympathetic Nikki (Bianca Lawson), who introduces her to hip-hop at the local dance club; then she meets Derek (Sean Patrick Thomas) who teaches her a few moves on and off the floor. Director Thomas Carter's earnest efforts to tackle all facets of interracial relations propels *Last Dance* to a cut above the after-school special. (1:53) • *Century Plaza, Galaxy, Jack London, Kabuki, Metreon, UA Berkeley*. (Lapid)

**Saving Silverman** Almost-cute Jason Biggs (*American Pie, Loser*) plays the titular Darren S., who needs "saving" because his new girlfriend, Judith (Amanda Peet), is the personification of feminine evil: a slut, a bitch, and a tease. *Saving Silverman* is the latest comedy hell-bent on making *Dumb and Dumber* seem like a classic. The diff between old-school *Porky's* teenploitation and the post-Farrelly brothers kind is dumb versus faux dumb. As actual stupidity posing as auto-delighted cleverness, *Saving Silverman* strains for a wackiness that evokes (as well as deploys) groin injury. Ethnic stereotypes are served up to party like it's 1939; potential homophobia is, like, hilariously gross; dialogue runs from "outrageous" (e.g., "This dead chick is really stacked!") to dude, dude, a thousand times dude. As Biggs's peer pals (never mind that the actors are 10 years his senior), normally most-excellent Steve Zahn and Jack Black prove that no amount of talent can stop beached fish from flapping in vain. (1:31) *Century Plaza, Emery Bay, Grand Lake, Kabuki, Metreon, 1000 Van Ness, UA Berkeley*. (Harvey)

**Shadow of the Vampire** What if the actor cast as Count Orlock in *Nosferatu* was a real vampire? Director E. Elias Merhige rounds up a formidable cast, including John Malkovich (as eccentric director F.W. Murnau), Willem Dafoe (as actor-bloodsucker Max Schreck), Udo Kier (as the befuddled producer), and Eddie Izzard (as *Nosferatu's* leading man) to spin this tale of method, mayhem, and silent filmmaking. *Shadow* starts off with great promise: the mise-en-scène is exquisite, the engaging movie-within-a-movie scenes yield eerie reenactments of the 1921 original, and Dafoe cuts a menacing, lascivious figure as the pointy-eared snaggletooth. But once Schreck starts claiming necks, *Shadow's* pacing and script (we now pause for morphine addiction) take a turn for the worse. (1:29) *California, Galaxy, Metreon, Piedmont*. (Eddy)

**Snatch** A gargantuan diamond, stolen by phony rabbis, eventually lands in the hands of a psychotic gun dealer named Boris the Blade. The rock then becomes a pawn in a standoff between a boxing promoter, his gypsy ringer, and a bookie named Brick Top who enjoys feeding his enemies to pigs. But wait, there's more — like the squeaking dog, five-second transatlantic flights, and scenery-chewing Hollywood stars that pop up along the way. Several actors from director Guy Ritchie's similar *Lock, Stock, and Two Smoking Barrels* also appear, including brutishly cute former British footballer Vinnie Jones. Like that film, *Snatch* exudes a charming kind of coolness: ferocious, hyperverbal, decidedly masculine, and so overdone it's harmless. (1:43) *Alexandria, Century Plaza, Emery Bay, Jack London, Metreon, Oaks, 1000 Van Ness*. (Taylor)

**State and Main** David Mamet takes a very hoary idea — a film crew of the usual big-league egos 'n' nitwits descends upon a small town for location shooting, upending the local equilibrium as its own internal relations deteriorate — and gets very little fresh satirical mileage from it. The moderately amusing story benefits from performers (the large cast includes Alec Baldwin, Sarah Jessica Parker, William H. Macy, and Philip Seymour Hoffman) who make the material seem brighter than it is, but Mamet is no natural comic writer. His

humor is just condescending, occasionally obnoxious, and dependent on the black-and-white contrast between stereotyped El Lay slicksters and a postcard-perfect 1940s provincial America that really no longer exists. (1:42) *Shattuck*. (Harvey)

**Sweet November** See "You Give Love a Bad Name," page 43. (1:54) *Colma, Emery Bay, Jack London, Metreon, Oaks, Metro, 1000 Van Ness, Stonestown*.

**Thirteen Days** (2:18) *Colma, 1000 Van Ness*.

**Tigerland** Premiering on the film-festival circuit last fall, this low-budget, Vietnam War-era drama won't surprise critical admiration for erstwhile paragon of Hollywood decadence Joel Schumacher (*Barman and Robin*) and hitherto unknown Irish actor Colin Farrell. In the cold light of a non-festival-glitzed day, this period piece looks a lot less striking. It's your basic Basic Training 101 Flick, aiming for a brute realism (hand-held camerawork, 16mm film blown up to 35) that's undercut by the script's composite of soldiering-is-hell clichés. Fresh-meat Army recruits being shipped straight from Louisiana to the 'Nam front lines include a whole mess of familiar types: there's the conscientiously objecting wiseass (Farrell), our sensitive gonna-he-a-writer-someday narrator (Matt Davis), the African-American guy who won't stand for cracker race-baiting (Russell Richardson), etc. *Tigerland's* grainy, shaky-focused, faded-khaki look lends a surface realism; it eschews some movie-military clichés, like the usual soundtrack of vintage Top 40 hits. But these ascetic aesthetics can only go so far in camouflaging a script (by Ross Klavan and Michael McGruther) that feels like a connect-the-dots patchwork of elements borrowed from films like *One Flew Over the Cuckoo's Nest* and *Fall Metal Jacket*. For all the film's ersatz immediacy, its predictable dialogue and character dynamics make *Tigerland* seem more an imitation of (movie) life than the in-ya-face docudrama it thinks it is. (1:41) *Roxie*. (Harvey)

**Traffic** Give Steven Soderberg's *Traffic* credit for trying to grapple with a huge, nonfun issue (the war on drugs) on fairly populist terms. Michael Douglas plays a judge gunning for the big time — D.C. drug czar — and learning beltway politics the usual hard way. Meanwhile, San Diego trophy wife Catherine Zeta-Jones is shocked to discover her husband's bankroll is 100 percent FBI-seizable. *Traffic* is an ensemble piece, and the plot threads improve the further they get from innocent victimhood: Luis Guzman and Don Cheadle are great as DEA agents who get go-between Miguel Ferrer over a barrel and really enjoy rolling him around; Benicio del Toro is a corrupt penny-ante Mexican cop who licks into bigger leagues of badness. The script does little more than quick-reference the war on drugs as an evergreen propagandistic decoy for governments with more important subterranean economic machines (economic race-class segregation, military megaspending, corporate policy-buying, environmental pillage) to keep ka-chinging away. *Traffic* is expansive in length, locational sprawl, and character clutter — but its blood pressure stays all too sensibly even. (2:20) *Century Plaza, Coronet, Grand Lake, Jack London, Metreon, 1000 Van Ness, UA Berkeley*. (Harvey)

**Valentine** A vengeful, cherub-masked killer terrorizes a clique of vixens in a film aimed at scaring anyone who was a superbitch back in the sixth grade. Top-billed Denise Richards exemplifies the beautiful-yet-excruciatingly-bland cast (David Boreanaz, Marley Shelton); the plot is old-school slasher, with a refreshing lack of *Scream*-ish irony: Hear a noise while you're in the shower? Wrap on a towel and investigate! Have a psycho stalker? Put on a bikini, grab some champagne, and hop in the jacuzzi! Alone! At night! Holidays have always been good to horror films, and *Valentine's* seasonally appropriate themes of dating and attraction actually give the film a wee, wee bit of depth — raising the whole package an eensy knife-stab above standard splatter-by-numbers fare. (1:37) *Century Plaza, Metreon*. (Eddy)

**The Wedding Planner** Multimedia monolith Jennifer Lopez dips her Gucci-shod toes into a lighter-than-air cake-topper of a romantic comedy. As a perfectionist who arranges lavish ceremonies for swanky San Francisco couples, Lopez endures the agony and ecstasy of love, love, love when she falls for a hunky, mouth-breathing doctor (Matthew McConaughey) who, in the name of pure conflict, also happens to be a client. Whew! Poor Jenny — will she and the man of her dreams ever get together? Will her hip gloss and French manicure remain flawless in every scene? Will people hear her new single over the film's closing credits and run out to buy the new album? But of course they will, silly. Ain't Lopez grand? (1:40) *Colma, Emery Bay, Metreon, Jack London, Kabuki, 1000 Van Ness*. (Eddy)

**Yi Yi** If *Yi Yi*, which won the Best Director prize at last year's Cannes Film Festival, seems like Taiwanese director Edward Yang's most accessible film, it's because it documents that process of looking back and reassessing; it seems to be Yang's commentary on how far he's come and how he's doing so far. What is most impressive about *Yi Yi* is that it takes the familiar and examines it outside the conventions of movies. The film tells the story of one person's life, refracted into five different people making up a family; like a soap opera, *Yi Yi* feels like several different genres entwined. All of these strands help to vary the mood and provide relief from one another, but it's the middle-aged father's struggle that holds down the center. Perhaps this is because the film is really about him, or perhaps it's because of Wu Nien-jen's performance; he's able to convey perfectly the feeling of a man who's more than a bit worn out by the world. (2:53) *Shattuck*. (Alvin Lu)

**You Can Count on Me** Laura Linney plays a single mom struggling to raise her son in a small rural town, whose life spirals into chaos when her slacker brother (Mark Ruffalo) returns home to get his own life together and she begins sleeping with her married boss, played by Matthew Broderick at his nerdy best. Playwright Kenneth Lonergan makes his directorial debut here, and while this is hardly a flamboyant or fast-paced film, it's outstandingly well-written, with sharply nuanced performances, especially from Ruffalo, whose endearing loser has you pulling for him even as he manages to screw up every last chance he's given. (1:32) *Embarcadero, Orinda, Piedmont, Shattuck*. (Taylor)

## Rep picks

**All about Eve** *All about Eve* is a comedy director Joseph L. Mankiewicz insists on treating as drama, even tragedy. It's difficult these days to imagine the earnest indignation audiences of the time felt; "young, feminine, and helpless" schemer Eve Harrington (Anne Baxter) looks every inch the glint-eyed python circling Bette Davis's aging grande dame of the stage. We've gotten too cynical, and Baxter's backstabber has grown too transparent, for Eve to retain the melancholy punch its writer-director intended. Nor does the filmmaking itself seem anything more than workmanlike; Mankiewicz's dignified "fidelity" to text now seems simply a lack of cinematic personality or style. Yet *Eve* is as reliably built as a Swiss watch. Right on schedule, each tick brings its own wee blood-drawing barb. Celeste Holm grounds the film in recognizable humanity, suggesting what Mankiewicz can't: that "even" showbiz-affiliated females can be loyal to standards beyond self-interest. (2:18) *UC Theatre*. (Harvey)

**Bad Trips: New Directions in Independent Horror** There's plenty to make you gasp in Part Two of the Yerba Buena Center for the Arts' excellent indie horror program. Eric Brummer's *Debbie Does Damnation* goes a bit overboard with the female nudity (it's the *Showgirls* syndrome: a little is great, too much is booring), but overall this is a film unlike anything you're likely to see again. Shot in black-and-white, with live

Continued on page 98

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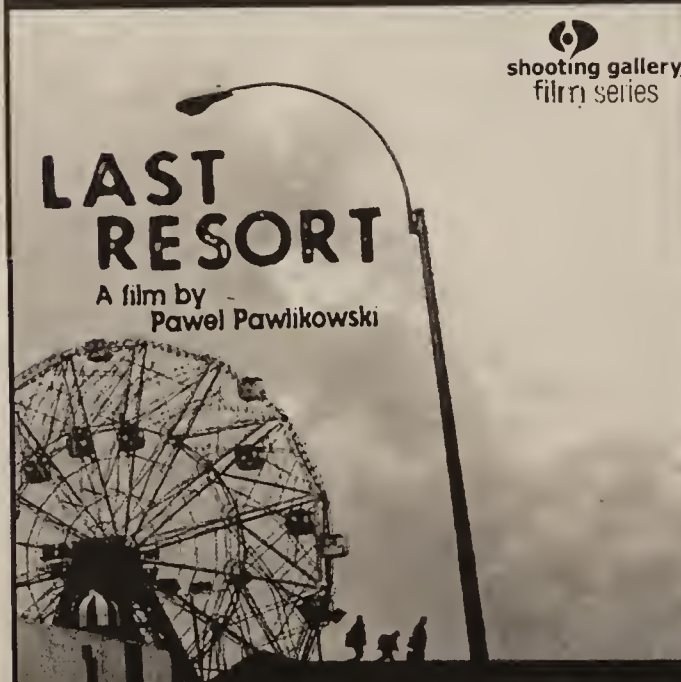
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Martinez, Signature Contra Costa  
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Oakland, Renaissance's Grand Lake  
Oakland, Signature Jack London Cinema  
Piedmont, Century 10  
Pittsburg, Brenden 16  
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**Union City, Century 25**  
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## film calendar

### Rep picks

From page 97

actors interacting with stop-motion puppets, Brummer's film creates a bizarre underworld where flying skulls make catty remarks and a hornless devil shares screen time with characters named Klegor and Insidor. Of all the films in the entire program, Mitch Davis's experimental *Divided into Zero* is probably the most squirm-inducing, as a man trapped by inner ghosts reflects on his father's death, his mother's suicide, and his obsession with bleeding. If you see only one film this year that includes a scene of a prostitute peeing on her customer, this should be it. Yerba Buena Center for the Arts. (Eddy)

**Crack, Brutal Grief** See Critic's Choice. San Francisco Cinematheque.

**Girls Town** As Jayne Mansfield was to Marilyn Monroe, so Mamie Van Doren was to Jayne — a floozy imitating a cartoon imitating a sexpot. Van Doren anticipated Carmen Electra and Anna Nicole Smith as the personification of celebrity bodaciousness on the cutting edge of showbiz respectability. Her screen oeuvre consists of numerous brilliant titles slapped on variably awful movies (*Sex Kittens Go to College*, *The Private Lives of Adam and Eve*, *Three Nuts in Search of a Bolt*, *The Navy vs. the Night Monsters*, *Las Vegas Hillbillies* ... need we go on?), with this 1959 Albert Zugsmith opus being arguably La Van Doren's personal best. The former Joan Lucille Olander of Rowena, S.D., plays "Silver Morgan," a peroxidized hellion framed — framed, I tell you!!! — for a rapist's murder. Sent down to a nun-run lockup for "young women in trouble," she rebels against authorities both sacred and secular until her name is cleared. Somehow this juvenile-babes-behind-bars thriller (in which all the "underage" wards seem to be pushing 30) also finds time for a drag race, second-generation Hollywood

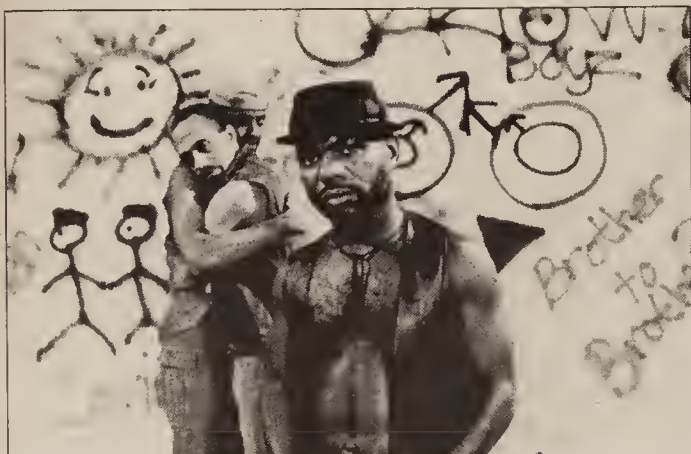
dramatics (Charles Chaplin Jr., Harold Lloyd Jr., "Big" Jim Mitchum, Cathy Crosby), yet more casting tropes (gridiron star "Woo Woo" Grabowski as "Skin," gossip columnist-former F. Scott Fitzgerald squeeze Sheila Graham as "Sister Grace") ... plus musical performances by Mel Torme, Paul Anka, Ray Anthony, and the Platters. Through it all stalks Mamie, ready for gender combat in full war-painted and bullet-brad armor, her hair a whiter shade of tail. Now that's entertainment! This Werepad night to remember will also feature live musical stylings from the moody Moogs of Omnivore, plus Some Homeless Guy. Sat/24, 9:30 p.m., Werepad, 2430 Third St. S.F. \$7. (415) 824-7334. (Harvey)

• **'Hidden Dragons: A Martial Arts Film Festival Celebrating 'Crouching Tiger'**  
The Four Star's festival showcases the gang lu flicks that paved the way for *Crouching Tiger, Hidden Dragon*. This week's films include the Wong Jing-directed let Li classic, *New Legend of Shaolin* (1992); and Michelle Yeoh doing that thing she does with a bull whip in *Magnificent Warriors* (Chung, 1986). Four Star.

• **'Sing-A-Long Sound of Music'** Fresh from successes in London and New York, this outrageously fun evening gives the *Rocky Horror* treatment to all your favorite things. Winning costume contest entrants included such witty turns as "The Lonely Goat Turd" and one guy in otherwise normal dress wearing the sign "Totally Unprepared Am I." The camp possibilities of Oscar Hammerstein's lyrics do indeed seem limitless, but they're also perennially fun to sing, and the film provides helpful subtitles for you to do just that. You also get an interactive fun pack complete with plastic edelweiss and a piece of curtain fabric to help you become one with Julie. The audience's running commentary and some costumed participants' literal participation in the adventures of the family Von Trapp are a hilarious mix of irreverence and affection, and if you're really lucky you may get passed some crisp apple strudel by a generous fellow patron. Castro. (Brad Rosenstien) ♦



# film rep clock calendar repertory theater schedules



**Brothers in arms:** Late Bay Area filmmaker Marlon Riggs is spotlighted at "Films on Image and Race, by Marlon Riggs," a two-day program this weekend at the Exploratorium.

Schedules are for Wed/21 through Tues/27 except where noted. Double features are noted with a •. Director and year are given when available.

**ARTISTS' TELEVISION ACCESS** 992 Valencia; 824-3890. \$3-5. Nuyorican Dream (Collyer) Thurs, 8. "Ordinary Day" Fri, 8. With live music by Jimmy Jack.

**BERKELEY PUBLIC LIBRARY** South Branch, 1901 Russell, Berk; (510) 644-6860. Free. "Sights and Sounds of the Renaissance: Films from the Archives," archival footage of the Harlem Renaissance. Tues, 7:30.

**FOURTH ANNUAL SAN FRANCISCO BLACK HISTORY MONTH INDEPENDENT FILM AND VIDEO FESTIVAL** San Francisco Main Library, Koret Auditorium, 101 Larkin; 292-2513 or 664-0943. Free. "Passenger" Fri, 12:45; "Nasci Mulher Negra" Fri, 1; "Detention" Fri, 1:45; "How the Animals Had Kwanzaa" Fri, 3:15; "Juneteenth: A Time to Be Remembered" Fri, 4; "The Big Confession" Fri, 5. Artists' Television Access, 992 Valencia. \$3-5. "Aida's Awakening" Sat, 7:15; "A Blow from the Past" Sat, 7:20; "Surviving Abyssinia" Sat, 8; "A New Harlem" Sat, 8:40; "Passenger" Sun, 7; "The Big Confession" Sun, 7:20; "Nasci Mulher Negra" Sun, 7:40; "Housing and Justice in the Western Addition" Sun, 8:20.

**CASTRO** 429 Castro; 621-6120. \$4.50-7. Sing-A-Long Sound of Music (Wise, 1965) Daily, through March 1, 7:30 (also Sat-Sun, 2).

**DANFORTH HALL** Art 120, Mills College, Oakl; (510) 636-7432. \$3-5. "MadCat Women's Film Festival," independent and experimental shorts. Fri, 7.

**EXPLORATORIUM** 3601 Lyon; EXP-LORE. \$2.50-9. "Films on Image and Race, by Marlon Riggs": Color Adjustment (1991) Sat, 2; Ethnic Notions (1987) Sun, 2.

**FINE ARTS CINEMA** 2451 Shattuck, Berk; (510) 843-3699. \$4-7. • Nu-Shu: The Hidden Language of Women in China (Yang, 1999) Wed, 7:30 and Chants of the Sand and Stars (Klotz, 1997) Wed, 8:40. • Closer to Love (Salamon, 1998) Thurs/22-Wed/28, 7:30 and Autumn Tale (Rohmer, 1996) Thurs/22-Wed/28, 9:25 (also Sun, 5:20).

**ISTITUTO ITALIANO DI CULTURA** 425 Washington; 788-7142. \$3. "New Italian Cinema": In principio c'erano le mutande (Negri, 2000) Tues, 6.

**LA PEÑA CULTURAL CENTER** 3105 Shattuck, Berk; (510) 642-8066 (for program info, 510-433-0115). \$5. Seven Songs for Malcolm X (Akonfrah) Wed, 7:30.

**MECHANICS' INSTITUTE LIBRARY** 57 Post; 393-0100. \$5. "CinemaLit": Badlands (Malick, 1973) Fri, 6:30. Discussion precedes film.

**NEW PFA THEATER** 2725 Bancroft, Berk; (510) 642-1412. \$4.50-7. "Film 50: History of Cinema": The Blue Angel (von Sternberg, 1930) Wed, 3. "Magnetic North: Canadian Video": "Making Strange, Making Familiar" Wed, 7:30. "Totò Recall": The Gang of Honest Men (Mastrocinque, 1956) Fri, 7:30; Big Deal on Madonna

**NICHIBEI-KAI** 1759 Sutter; 921-1782. Free. • "Ozegahara" with "Discovering Japan: Living in the City" Wed, 1.

**PACIFIC SCHOOL OF RELIGION** Chapel Six, 1798 Scenic, Berk; (510) 649-2523. "Cinema of the Sacred Film Screening and Storytelling with Kevin Peer," short films about Zen archery, Navaho sand painting, and other topics. Wed, 7.

**RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222. \$4.50-7. Ratcatcher (Ramsay, 1999) Wed-Thurs, call for times. The Great Dance (Foster and Foster, 2000) Fri/23-Thurs/1, call for times.

**REO VIC** 1727 Haight; 668-3994. \$3-6.50. Rebels with a Cause (Garvy, 2000) Wed, 2, 7, 9:35. Director in person at 7pm show. Foxy Brown (Hill, 1974) Thurs, 7:15, 9:20. Enter the Dragon (Clouse, 1973) Fri-Sat, 7:15, 9:25 (also Sat, 2, 4:15). Paradise Lost: The Child Murders at Robin Hood Hills (Berlinger and Smolinsky, 1995) Sun, 2, 5, 8. Faust (Svankmajer, 1994) Mon, 7:15, 9:25. The Devils (Russell, 1971) Tues, 7, 9:20.

**ROXIE** 3117 16th St; 863-1087. \$3-7. Million Dollar Hotel (Wenders, 2000) Fri/23-Thurs/1, 7, 9:20 (also Wed, Sat-Sun, 2, 4:30).

**SAN FRANCISCO CINEMATHEQUE** Yerba Buena Center for the Arts, 701 Mission; 822-2885. \$4-7. Crack, Brutal Grief (Elder, 2001) Thurs, 7:30; San Francisco Art Institute, 800 Chestnut; 822-2885. \$4-7. "The Films of Joyce Wieland: The Collaborative and Later Period Short Works" Sun, 7:30.

**SAN FRANCISCO PUBLIC LIBRARY** Koret Auditorium, Lower level, 100 Larkin; 557-4277. Free. "Jazz: An African American Invention": Ella Fitzgerald: Something to Live For (1999) Thurs, noon.

SEE THE DATE MOVIE OF THE YEAR  
"A Lovely Romance For Your Valentine."  
-Sara Edwards, NBC NEWS BUREAU

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**UC THEATRE** 2036 University, Berk; (510) 843-FILM. \$4-6.50. All about Eve (Mankiewicz, 1950) Wed-Thurs, 5, 8. Pola X (Carax, 1999) Fri-Sun, 4:15, 7, 9:40 (also Sat-Sun, 1:30). • Bad Blood (Carax, 1986) Mon-Tues, 7:15 and Boy Meets Girl (Carax, 1983) Mon-Tues, 5:15, 9:30.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission; 978-ARTS. \$3-7. "Bad Trips:

New Directions in Independent Horror": "Part Two" Fri, 8. "Chumps and Superstars: Three Takes on Pro Wrestling": Hitman Hart: Wrestling with Shadows (Jay, 1999) with "The New Life," "La Baguette," and "BB" (all Jones, 1996-2000) and "The Minneapolis Wrestling Club" (Lightfoot, 1999) Tues-Sun, noon, 3:05. Through May 6. ♦

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One on his back: Brendan Fraser plays Stu Miley, an aspiring animator who gets trapped by his own creation, in *Monkeybone*.

## 'Monkeybone'

Primate urges

Why young animator Stu Miley (Brendan Fraser) is about to hit the big time: his comic-strip character, Monkeybone, a jive-talkin', signifyin' simian, is about to get a network slot, and Stu is gonna propose to his sweet, lovely girlfriend Julie (Bridget Fonda). But Stu is reluctant to go corporate, and rightly so: when a marketing prototype of a Monkeybone toy goes awry, Stu sinks into a coma and finds himself in Downtown, a kind of Disneyland of the Id, with Monkeybone as a most untrustworthy companion. Desperate to get back to Julie, Stu learns he must journey to the Land of Death to obtain an exit pass. This postmodern Inferno is presided over by Death herself, Whoopi Goldberg. (Does taking such a role signify the death of one's career?) But the treacherous Monkeybone escapes in Stu's stead and reanimates his creator's comatose body, and the expected shenanigans ensue. Downtown is filled with the kind of creatures that might inhabit a Tim Burton film — makes sense, as director Henry Selick also helmed the Burton-produced *A Nightmare Before Christmas* — and the film uses an effective combination of live action, stop motion, and digital animation. Brendan Fraser is delightful as Stu (particularly when Stu is possessed by the spirit of Monkeybone), but overall the visually enchanting *Monkeybone* never quite, ahem, spans one's monkey. Look for an uncredited cameo by a renowned horror author. (R.M. Mead)

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### San Francisco

**ALEXANDRIA** ♣ P Geary/18th Ave. 752-5100. Call for times. Down to Earth, Hannibal, Snatch.

**BALBOA** 38th Ave/Balboa. 221-8184. Call for shows and times.

**BRIDGE** Geary/Blake. 352-0810. O Brother, Where Art Thou? 4:40, 7:15, 9:45 (also Fri-Sun, 2:15).

**CENTURY PLAZA** ♣ P South San Francisco, Noor off El Camino. (650) 742-9200. Call for shows and times.

**CINEMA 21** ♣ Chestnut/Steiner. 921-6720. Call for shows and times.

**CLAY** ♣ Fillmore/Clay. 352-0810. In the Mood for Love 2:20, 4:40, 7, 9:20 (also Fri-Sun, noon).

**COLMA (METRO CENTER)** ♣ P 280 Metro Center, Colma. (650) 994-2503. Call for times and Fri-Tues shows. Hannibal, O Brother, Where Art Thou?, Sweet November, Thirteen Days, The Wedding Planner.

**CORNET** & ♣ P Geary/Arguello. 752-4400. Call for times. Traffic.

**EMBARCADERO CENTER CINEMA** & ♣ P One Embarcadero Center, Promenade level. 352-0810. The House of Mirth Wed-Thurs, 12:15, 3:30, 6:45, 9:50; Fri-Tues, 12:15, 3:30, 6:30, 9:30. Malena Wed-Thurs, 12:45, 3:45, 7, 9:40. Pollock (starts Fri) noon, 1, 2:45, 4, 5:30, 7, 8:30, 9:45. Quills Wed-Thurs, 1, 4, 7:10, 10. State and Main Wed-Thurs, noon, 2:30, 5, 7:40, 10:15 (Wed, no 7:40 show); Fri-Tues, 12:30, 3, 7:30, 9:50. You Can Count on Me 1:15, 4:30, 7:20, 10:10 (Fri-Tues, 10 show replaces 10:10 show).

**EMPIRE** ♣ P West Portal/Vicente. 661-2539. Call for shows and times.

**FOUR STAR** Clement/23rd Ave. 666-3488. Call for shows and times.

**GALAXY** & ♣ Sutter/Van Ness. 474-8700. Call for times. Cast Away, Crouching Tiger, Hidden Dragon, Save the Last Dance, Shadow of the Vampire.

**KABUKI 8** & ♣ P Post/Fillmore. 931-9800. Call theater for show times. Cast Away, Crouching Tiger, Hidden Dragon, Down to Earth, Hannibal, Recess: School's Out, Save the Last Dance, Saving Silverman, The Wedding Planner.

**LUMIERE** & ♣ P California/Polk. 352-0810. Before Night Falls 6:45, 9:30 (also Fri-Sun,

12:30, 3:30). Last Resort (starts Fri) 5:20, 7:40, 9:50 (also Fri-Sun, 12:50, 2:45). Ratcatcher Wed-Thurs, 12:20, 2:40, 5, 7:20, 9:45. Requiem for a Dream 5:10, 7:30, 9:55 (also Wed-Sun, 12:15, 2:45 (Fri-Tues, 2:40 show replaces 2:45 show)).

**METREDON** & Fourth St/Mission. 369-6200. Call theater for show times. Cast Away, Chocolat, Cirque de Soleil (Imax), Crouching Tiger, Hidden Dragon, Cyber World (Imax), Down to Earth, The Gift, Hannibal, Haunted Castle (Imax), Michael Jordan to the Max (Imax), Recess: School's Out, Save the Last Dance, Saving Silverman, Snatch, Traffic, Valentine, The Wedding Planner.

**METRO** Union/Webster. 931-1685. Call for times. Sweet November.

**1000 VAN NESS** & ♣ P 1000 Van Ness. 931-9800. Call theater for show times. Chocolat, Down to Earth, Finding Forrester, The Gift, Hannibal, Head over Heels, The Pledge, Recess: School's Out, Saving Silverman, Snatch, Sweet November, Thirteen Days, Traffic, The Wedding Planner.

**OPERA PLAZA** & ♣ Van Ness/Golden Gate. 352-0810. Best in Show Mon-Thurs, 3, 5:30, 7:50; Fri-Sun, 1:30, 4:30, 7:30, 9:50. Billy Elliot Mon-Thurs, 2:40, 5:10, 7:40; Fri-Sun 1:10, 4:10, 7:10, 9:40. Chunhyang Wed-Thurs, 2:30, 5, 7:30. Malena Fri-Sun, 1:20, 4:20, 7:20, 9:50; Mon-Tues, 2:50, 5:20, 7:50. Nico and Dani Wed-Thurs, 2:50, 5:20, 8. Quills Fri-Sun, 1, 4, 7, 9:40; Mon-Tues, 2:30, 5, 7:30.

**PRESIDIO** ♣ Chestnut/Scott. 922-1318. Call for shows and times.

**STONETOWN** & ♣ P 19th Ave/Winston. 221-8182. Call theater for times. Chocolat, Sweet November.

**VDGUE** ♣ Sacramento/Presidio. 221-8183. Call for times. Crouching Tiger, Hidden Dragon.

**WORLD THEATER** & Broadway/Columbus. 391-1393. Call theater for shows and times.

### Oakland

**GRAND LAKE** & ♣ P 3200 Grand, Oakl. 452-3556. Chocolat 1:15, 4:15, 7:15, 9:35. Hannibal 12:30, 3:45, 7, 9:45. Monkeybone (starts Fri) 1, 3:15, 6, 8, 10. Saving Silverman Wed-Thurs, 1, 3:15, 6, 8, 10. Traffic 12:45, 4, 7:30.

**JACK LONDON CINEMA** 100 Washington, Jack London Square, Oakl. 433-1320. Call for times. Double Take, Down to Earth, Hannibal, Save the Last Dance, Recess: School's Out, Snatch, Sweet November, Traffic, The Wedding Planner.

**PARKWAY** 1834 Park, Oakl. 814-2400. Cast Away Wed-Thurs, 7, 9:45; Fri, Mon-Tues, 6:30, 9:15; Sat-Sun, 6, 9. Quills Wed-Thurs,

6:30, 9:15; Fri-Tues, 7, 9:45. Rocky Horror Picture Show Sat, midnight.

**PIEDMONT** ♣ Piedmont/41st St, Oakl. 843-3456. Crouching Tiger, Hidden Dragon 4:15, 7, 9:40 (also Sat-Sun, 1:15). Shadow of the Vampire 3:30, 5:30, 7:30, 9:30 (also Sat-Sun, 1:30). You Can Count on Me 4:05, 6:45, 9:15 (also Sat-Sun, 1:40).

### Berkeley area

**ACT I AND II** ♣ P Center/Shattuck, Berk. 843-3456. Chunhyang 7:10, 9:50 (also Sat-Sun, 1:10, 4:10). Crouching Tiger, Hidden Dragon 7, 9:45 (also Sat-Sun, 1, 4).

**ALBANY** & ♣ 1115 Solano, Albany. 843-3456. In the Mood for Love 6:30, 8:45 (also Sat-Sun, 1:30, 4). Malena Wed-Thurs, 6:30, 8:45. Pollock Call theater for times.

**CALIFORNIA** ♣ P Kittredge/Shattuck, Berk. 843-3456. Chocolat 4:20, 7, 9:30 (also Fri-Sun, 1:40). Quills 4, 6:45, 9:20 (also Fri-Sun, 1:25). Shadow of the Vampire 3:30, 5:30, 7:30, 9:40 (also Fri-Mon, 1:30).

**ELMWOOD** 2966 College, Berk. 649-0530. Call for shows and times.

**EMERY BAY** & ♣ P 6330 Christie, Emeryville. 420-0107. Call for times. Crouching Tiger, Hidden Dragon, Down to Earth, Hannibal, Recess: School's Out, Saving Silverman, Snatch, Sweet November, The Wedding Planner.

**DAKS** & ♣ 1875 Solano, Berk. 526-1836. The Emperor's New Groove Wed-Fri, Mon-Tues, 6; Sat-Sun, 12:45. See Spot Run (sneak preview) Sun, 2. Snatch 7:30, 9:35; (also Sat-Sun, 2:30, 5). Sweet November 7, 9:25 (also Sat, 1:30, 4:15).

**DRINDA** & ♣ 4 Orinda Theater Square, Orinda. 254-9060. Chocolat 6:45, 9:15 (also Sat-Sun, 12:30, 3:30). Emperor's New Groove Wed-Fri, Mon-Tues, 6; Sat-Sun, noon, 1:30. Quills Wed-Thurs, 7, 9:45. State and Main Fri, Mon-Tues, 7, 9 (also Sat-Sun, 1, 4). You Can Count on Me Wed-Thurs, 7:30, 9:35 (also Sat-Sun, 3, 5:15).

**SHATTUCK CINEMAS** & ♣ 2230 Shattuck, Berk. 843-3456. Before Night Falls 2, 5, 8. Best in Show 4:05, 6:10. Billy Elliot 1, 3:30, 6, 8:30. Finding Forrester 12:45, 3:45, 6:45, 9:25. The House of Mirth Wed-Thurs, 2:10, 5:10, 8:10; Fri-Tues, 1:50, 5:10, 8:10. Malena Fri-Tues, 1:05, 3:10, 5:15, 7:25, 9:45. O Brother, Where Art Thou? 12:30, 2:55, 5:20, 7:40, 10. The Pledge Wed-Thurs, 4, 9:45. Recess: School's Out 12:40, 2:40, 4:40, 6:40, 8:40. State and Main Wed-Thurs, 1:30, 7:15. The Wedding Planner 2:10, 4:40, 7, 9:40. Yi Yi 12:35, 8:15. You Can Count on Me 1:45, 4:15, 6:50, 9:15.

**UA BERKELEY** ♣ 2274 Shattuck, Berk. 843-1487. Call for times. Cast Away, Down to Earth, Hannibal, Save the Last Dance, Saving Silverman, Traffic. ♣



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I'm an African-American male living in Sacramento. I'm 6'2" & weigh 225 lbs. I'm bald & height/weight proportionate. I'm athletic. I'm 39 yrs. old. I love sports, long rides & a nice lady to do those things with. If you want to know more, give me a call. **Box 11308.**

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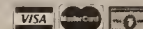
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**SOUL CATCHER**  
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**CREATING A JOYFUL LIFE**  
Intelligent, attractive, humorous SWF, 47, N/5, college educated, enjoys sports, hiking, reading, movies, music. Seeking 5M0G, 42-51, with similar interests for friendship, possible LTR. ☎8498

**WANTED: PERMANENT VALENTINE**  
Eurasian beauty, struggling artist, seeks financially secure, incorrigibly romantic, generous, monogamous WPM, 40+, 6'+, to be my very special beau. ☎8500

**DINING COMPANION WANTED**  
I love to dine out. Come dine with me in a great neighborhood restaurant. I'm a great gal looking for a great guy. ☎8495

**LOOKING FOR MR. RIGHT**  
Outgoing, versatile Native-American female, late 40s, 5'7", 169lbs, medium-length dark/turquoise, H/W proportionate, long-legged, seeks distinguished, sincere, down-to-earth African-American gentleman, for travel, fun. ☎8590

**COQUETTISH BRUNETTE**  
Attractive, newly-born, free spirit with artist mind, seeks fun and conversation with open gregarious guy, for friendship or more. This coquettish brunette 58F, 5'5", 125lbs, has a great appreciation for life. Desires an adventurous guy, who can keep up with my pace. ☎8497

**VERY NICE ASIAN**  
Very attentive, sexy, sweet, sincere 5AF, 29, nice smile, warm, romantic, good cook. You: 5WM, kind, successful homeowner. For you, I will take care and make your dreams come true. ☎8485

**MODEL'S COSMETIC SURGEON**  
said I'd look 15 years younger... Busty, slender, extremely sensual, dark-eyed SWF, feels 20, trapped under the slight "weathering" of 40, seeks 5WM, philanthropist. ☎8488

**OUR PLACE OR YOURS**  
Attractive, professional M/F couple desires sensual play with fun-loving female or couple. Erotic, respectful, safe adventures await. ☎8489

**SWEET & SEXY**  
5F, 21, 5'6", 145lbs, blonde, aspiring photographer, seeks handsome man to be my inspiration. Would you mind modeling and doing some assisting? Let's have good times! ☎8466

**RAOIAN, RETRO REOHEAO**  
5WF, youngish 50, 5'4", fit, slender, very attractive, self-sufficient, straightforward, good-hearted, affectionate, playful, humorous, at home in blue jeans, by no means a square or a freak, enjoys outdoors, flea markets, rock and roll, movies, cooking, hiking, camping, laughing, conversation. ☎8327

**JUST WANNA HAVE FUN**  
Italian 5WF, 22, 5'6", brown/brown, likes cooking, sports, running, working out, walks on the beach, movies, reading, clubs. Seeking fun-loving, outgoing 5M for friendship first. ☎8425

**EBONY PRINCESS**  
Very attractive, honest, passionate 58F, 25, seeks generous, discreet, discerning gentleman who wants to experience sensual times with me. ☎8433

**SCORPIO LOOKS FOR NEXT OBSESSION**  
Independent and sensual OWPF, 38, who's friendly, loves beach, camping, roadtrips, puppies. Seeking musician/artist. ☎8311

**IMPRESSIVE BEAUTY**  
Pretty, petite, slender, muscular, fair, feminine, complexly educated, athletic 5F, 44, long hair. Desires deeply thoughtful, good-looking, highly educated, sensual, athletic 5WM, 42-50, who is open to commitment, family, pleasures of mind and body, exploration of nature, arts, travel. ☎8317

**PROGRESSIVE SEEKS SAME**  
Leftist, writer activist, seeks intelligent progressive men, who want to change the world for intellectual stimulation, fun. I like exploring new places and ideas, getting high. KPFA. ☎5700

**EMPHASIS-PASSION**  
Pretty, petite, educated, athletic, slender 5F, 44, brunette, beautiful eyes/legs, seeks emotional, intellectual/physical intimacy, with well-educated, athletic 5WM, 40's, loves nature/art, for committed romance, family. ☎8321

**SEEKING GENEROUS MAN**  
5WF, 5'5", 110lbs, 32c, likes to show a man a good time. Seeking affluent, generous man to have good times with. ☎8397

**TALL APHRODITE SEEKS...**  
Clark Kent. Beautiful, intelligent, psychologically and spiritually-oriented, curvaceous female, 39, 5'11", with advanced degrees, seeks tall, intelligent, degreed, spiritual, compassionate male, with integrity. ☎8308

**FIT ASIAN PROFESSIONAL...**  
with looks and substance, seeks lifetime partner: a successful DWPM, 40s, fit, N/5, O/D-free, who is ready for a meaningful future. ☎6732

**SEEKING**  
Pretty, witty writer with hazel eyes and high ideals seeks LTR with stable, caring man. My interests include progressing politics, film, art, gardening, and comedy. ☎8269

**TERRA COTTA BROWN**  
58FF, 41, homeowner, enjoys baseball, football, opera, dining out. Seeking 5M for friendship, possible LTR. If you can cook, it's a plus. ☎8274

**ICE CREAM FOR DINNER**  
Having the dishes pile up and letting a penchant for cute European men are among my weaknesses. I can handle the first two myself, but I may need help with the third. Cute, petite 5WF, 32, seeks European male. ☎8276

**LOOKING FOR ADVENTURE**  
Mid-50s gal, 5'6", 135lbs, a little bit country, little bit rock-n-roll, with business mind, seeks mature, older gent. ☎6811

**LOOKING FOR SOMEONE SPECIAL...**  
Are you? Attractive, 41-year-old 5W/HF, 5'7", in good shape, long auburn hair, honest, affectionate, responsible, with a good heart, seeks LTR, with a man of substance, with the same qualities, to share life together... ☎8145

**THE WOMAN IN ME**  
Sensitive, intelligent, very passionate AF, 39, N/5, N/Drugs, seeks Latino male, 35-60, for discrete relationship full of satisfaction to a woman's needs. Companionship, fun times, and maybe more. Spanish speaking preferred. ☎8146

**THROW CAUTION TO THE WIND**  
Sultry, smart, passionate, green-eyed doll, 32, seeks attractive, available, articulate, stable man, 28-37, to enjoy comedy, music, tv, films. Could it be you? ☎7936

**TIGRESS SEEKING...**  
5F, 19, 5'6", fit, dark hair/light skin, enjoys clubs, beaches, parties, art, karate, working out and exploring the city. Sound interesting? Please be a serious and sincere 5M, 18-30. ☎7937

**EROTIC EXPLORATION**  
Tantnc, more, pretty, fit, erotic, semi-Asian, sane, successful, fun, no baggage. STOs, vices seeks similar med-tall 5WM 40-50. Monogamous, open LTR switch, ok. ☎6932

**BROWN SKINNED BABE**  
with knock out bod and graduate degree seeks adventure with an athletic 45+ Indiana Jones type with graduate degree. ☎6952

**PALE, THIN, GOTHIC FEMALE**  
Hoping there's still a single, long-haired, beautiful male counter-part for moon-filled romance, accompaniment to the clubs and possibly more. ☎6948

**LIVE A LITTLE!**  
Creative, attractive, tall, fit, funny 5F seeks similar adjectives in non-smoking 3M, 30-50. Bonus for screwball comedy, jazz, basketball fans. ☎6936

Very warm, attractive, artistic, intelligent woman seeking brave, funny man, 34-50 to build beautiful life, family. I'm 5'7", Mediterranean looks, slim, bilingual, lived outside US, love culture, wilderness, community. ☎6970

**PIECE OF ART**  
Beautiful, original, provocative and interesting seeks to be seen, understood and appreciated by someone willing to study my deeper meaning. ☎7826

**HELLO**  
Are you an honest, loving, caring, no vices 5WM, tall 50-65? Me: 49, cute, Jewish nonconformist, 10 personality. Likes garage sales, dining out, movies, casual dresser for LTR. ☎5475

**I'M YOUR NEW YEAR'S RESOLUTION**  
You want to capture more joy in life with a dynamic, affectionate, voluptuous, slim, 5'7", classy homeowner. You: 5WPM, 40s, N/5, socially adept, good communicator, capable of connecting on an intellectual, intimate, and emotional level. ☎7816

39, educated, sincere, passionate and no children seeks WPM, 45-58, successful, loving, caring and faithful for LTR/possible marriage. N/5. ☎7797

**JEWISH CHER TYPE**  
49, transplanted Miamian, seeks financially secure, tall 5WM, non-smoker, non-drinker 50-65, sense of humor is vitally important, likes garage sales, scrabble, pool, dining out, theater, must love dogs, looking for honesty. ☎5487

**BLUE EYE IN BERKELEY**  
35 1/2, 5'7", 135, active, artistic. Seeking eligible bachelors for independent study to discover if there is any intelligent, warm-hearted, non-smokers also looking for a LTR, possibly marriage and children. ☎7805

**PETITE PASSIONATE PIXIE**  
Youthful 50ish, 150 not-so-tall, attractive, easygoing, intelligent, caring man in 50s for conversation, city walks, cultural events and cuddling. Possible LTR. ☎6977

**DEAR CUPID,**  
Please send me a happy, healthy, handsome, honest, kind, compassionate, spiritual and emotionally available 5/OM, 40-50, N/5, N/Dr, and no kids. Love Anne. ☎6949

**DEEP SDUL OIVER**  
Artistic, engaging, passionate woman (5WF, 36) loves dancing, people, loving, living. 5pinted, spiritual, down-to-earth; tall, beautiful, athletic; actress, musician, teacher. Seeks vital, attractive man (30s-40s). ☎6958

**OIL SHEIK,**  
Investor, tycoon, dealer or any other financially endowed man sought by 21 year old tall, curvy, exotic arm candy. P.5. be very generous. ☎6938

**ART, TRAVEL, WEALTH**  
Charismatic performing artist/poet 46, flamboyant seeks dating, modern art lover. 8e SWM in 40s-50s love films, travel, spirituality for deep, serious connection. ☎6971

**NON-WORKAHOLIC LAWYER**  
Seeks wise sweet loving man. I'm 45, mid-west born, east coast educated, would love to find friendship and more, share laughs, ideas, adventures, life's story, sensuality, with an evolved, open-minded, nurturing man, 45-53. ☎8147

**FRENCH CONNECTION**  
French, beautiful, blonde, blue eyes, 33 years old, Libra, long legs, 5'7", 130 lbs, sincere and honest looking for European man between 30-50, clean cut, well-traveled, attractive, sense of humor, bon vivant. Let's meet. ☎6959

Spiritual Diva, 27, attractive seeks male companion for dinner, movies and new adventures in 5F. ☎7825

**BE MY VALENTINE**  
Christian, pretty, 31, kind-hearted, honest seeks best friend and soulmate. ☎6956

19 year-old, 5'6", dark brown hair and eyes, fit, 100% European. Looking for people who love to go out. I enjoy art, clubs, the beach, concerts, parties, belly dancing and more. Sound interesting? Then give me a call... ☎6954

**VALENTINE'S WISH**  
East Bay, sweet, intelligent, financially secure beauty seeks professional 50-65 culturally diverse, with social interests and similar qualities. ☎6989

**WARMHEARTED, ATTRACTIVE**  
Slim, 5'5", Asian female over 30 seeking educated White male 40-50 over 5'8". Be responsible, financially stable, sensitive, warm. N/5, No kids. Serious only! ☎6995

**40... BUT HDTI**  
Busty, slim SWF, big, brown bedroom eyes, high cheekbones, (former model, exotic dancer, massage therapist, budding book writer), open to VIP 5WM, house/sail boat owner, A+, for dating, playing darts, internet exploring at your place. Marin preferred. ☎7934

**NORTH BAY BEAUTY**  
Looking for a soul connection with that certain someone. You are 45-57, tall, trim, confident, vegetarian, N/5, N/O, I am beautiful, blonde, 5'4", 119lbs, professional, self-sufficient, very together, hip lady. ☎7932

**CREATIVE REOHEAD**  
Bright, slightly sarcastic SWF, 38, seeks warm, intelligent, down-to-earth SJM, 35+, with good sense of humor, for garage sales, dining, films, possible LTR. ☎7044

**BREAKFAST ALLY SHEEOY**  
Unipolar, slightly nuts 5F, 35, obviously many interests, seeks jolly, herbal 5M, 32-38, to go to the other side with. ☎7021

**WILLING AND ABLE MAN**  
Well endowed 5M, 25, 6'4", 195lbs, brown/blue, seeks woman to please in any way possible. I desire to be your love slave. ☎8650



**GREAT CATCH**  
5WM, 6'1", 185lbs, well-built, muscular bod, 38, looks younger, very sexy, romantic, passionate, intelligent, witty, monogamous with varied interests seeks very attractive, similar female for sharing the diversity that life ☎7002

**LET ME COUNT THE WAYS**  
Professional, attractive, educated, classy 58M, 40, 6'1", 210lbs, seeks stylish, sensual 5WF, 26-42, 5'7"-5'10". Pluses: attractive, intelligent, and enjoys working out. ☎8663

**EXTREME ASIAN**  
Special service for handsome, good-looking, HIV- WM by hot Asian, 36, 5'6", 125lbs, 5ft back and relax. Enjoy yourself. 8i or married ok. ☎8660

**LET'S EXPLORE**  
Tall, eclectic 5WM, 40+, seeks a brainy, busy WF, for passionate and spontaneous dating. We can enjoy music, movies, arts, and outdoors. ☎8667

**SMART AND SEXY**  
Non-committal 58M, 48, 5'8", in good shape, well-traveled, loves dancing, good times. Seeking SF for friendship first, possible LTR. ☎8751

**LDNELY AND LOOKING**  
58M, 52, 250lbs, short black hair, bow-legged, seeks honest, secure SF for friendship first, possible LTR. ☎8760

**FRIENDLY EXPLORATION**  
Boyishly handsome, healthy, intelligent, masculine, athletic 8WM, 5'10", 170lbs, great body, curious, friendly, sensual, inexperienced. Seeking similar, hot WM, 21-38, for discreet exploration/pleasure. ☎8665

**NEW TO THE AREA**  
Outgoing 5WM, 32, 5'6", brown/brown, new to area, enjoys club-hopping. Seeking fun-loving 5F, 18+, race open, to show me the sights and have some fun. ☎8666

**ITALIAN**  
WM, 47, hopeless romantic, seeks buxom, slightly plump WF, under 45, no kids, for loving LTR, laughter, European travel, music, art, photography. ☎8652

**SLEEPLESS IN SANTA ROSA**  
Tall, trim, easygoing, healthy, emotionally/financially secure 5WM, 58, if you're fun-loving, trim 5WF, age open, we can wine, dine, dance, share fun, friendship and romance. ☎8514

**PISCES/ARIES GUY**  
Modest, affectionate, attractive, left-handed SWM, 36, 6'2", 205lbs, brown/blue, seeks astrologically compatible woman, 35-45. ☎8647

**GWM ARTIST, 43**  
Handsome, masculine, smart, creative, sensitive. Love classical music. Very non-scene seeks GWM, with similar qualities, for LTR. ☎8648

**LOOKING FOR A FUN WDMAN**  
Single male, 30, seeks female, 27-38, to hang out with. Friendship, possibly more. Let's share interests! ☎8509

**HELLDI!**  
Bright, tall, happy, shy poster child for springtime, 44, seeks female, 21-43, with that sweet song, gentle laugh, and precious sigh! ☎8510

**ZEUS SEEKS LEOA**  
Warm-hearted, intelligent, handsome 5M, 39, 6', 180lbs, with compassion, smarts, verve, curiosity, confidence, vigor, imagination, playfulness, passion, seeks adventurous woman/couple, with brains and beauty. ☎8512

**SHY YET HORNY?**  
Virgin/semi-virgin? Learn/practice great sex, great orgasms. Explore your secret sexual desires/fantasies. WM, well-endowed, very gentle, petite ok. Patient teacher will help you reach your full sexual potential. ☎6839

**SEEK SEXY LAOY**  
Outgoing 5HM, 5'7", 150lbs, likes conversation. Seeking very attractive 5F for fun and friendship. ☎8623

**LOOKING FOR THE RIGHT ONE**  
58M, 39, 6', 180lbs, in good shape, with a great sense of humor, enjoys film, theater, live music. Seeking dynamite gal with great personality. ☎8502

**FULL OF CHARM**  
5HM, 41, 5'11", 165lbs, brown/brown, N/5, enjoys many activities, seeks SF, 35+, for friendship, possible LTR. ☎8504

**SEEKING OTHER HALF**  
SWM, 41, N/5, enjoys music, biking, hiking, dining out, movies, reading. Seeking 5F, for friendship, possible LTR. ☎8505

**OSH BERKELEY**  
2/7, Noonish. Our eyes met twice. No words were spoken, should have. I would like to meet you. ☎8609

**VIRTUOUS ROMANTIC**  
Handsome, passionate DWM, 46, 6'2", 195lbs, brown/brown enjoys gardening, antiques, fine wine, fitness seeking tall, slim 5WF, 35-45 with similar interests. ☎8508

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# Fired up

Dear Andrea:

I don't know what's wrong with me. I love my husband dearly, but we have no sex life. I have no desire for sex. I don't have trouble reaching an orgasm. The only problem is my desire. When we do have sex, it's because I can't say no any longer. What could be the problem? I love my husband, and I don't want to lose my marriage.

Love,  
No Fire

Dear Fire:

Your problem has a name, if not a very nice one (hypoactive sexual desire disorder), and any sex therapist will tell you that you have plenty of company. Plain old lack of interest may be the most common female sexual complaint, and most people who suffer from it really are suffering. It would be nice if lack of desire were the same thing as lack of desire for desire, but sadly, it just doesn't work that way. For any number of perfectly good reasons, people want to want. The good news is that research on women's sexual dysfunctions just keeps getting better (and better funded). We can be cynical and write this off as the profit motive in action — "They just want to sell us pills" — but that would be silly. Of course they want to sell us pills, and if the pills work, we'll buy 'em, and we'll be happy.

You probably don't even need any pills or potions, although you may want to take a very close look at any medications you're already taking. Prescription drugs are one of the major culprits in our current (apparent) epidemic of low sexual desire. The most notorious offenders are antidepressants, but birth control pills, other assorted hormones, blood pressure medications, and quite a few others can and do affect sexual desire, and rarely for the better. If you're taking anything, talk to your doctor about the side effects (look it up first on rxlist.com or medscape, at promini.medscape.com/drugdb/search.asp, so you'll know what you're talking about) and ask her about changing the dosage or trying something else. If she doesn't know or won't talk about it, try changing doctors instead.

Not taking anything? OK. While we're still looking at organic (physical), as opposed to psychogenic (emotional) causes, we come to many women's least favorite question: How old are you? While most women don't really hit menopause until their early 50s or so, those precious hormones can start to leach away as early as the mid 30s. Many women go straight through to the climacteric and out the other side without any appreciable loss of desire, but you could be one of those who don't. Fiddling with hormone levels, while by no means simple or risk free, can really help. Don't be surprised if someone says "testosterone" to you. While most famous as an androgen, or male hormone, testosterone is turning out to play a vital if still dimly understood role in women's health, affecting everything from bone density to, yes, libido. Some researchers have gone as far as to posit that testosterone alone is the very fount of female libido. I'm guessing this is going to turn out to be an enormous oversimplification, but that's just me.

"But my hormones are fine," you're thinking, "and I'm only 22 and in perfect health. So now what?" Now we pack you off to a sex therapist, who will have to take over from here. The possible causes of low libido (depression, stress, relationship problems, exhaustion, prior trauma, bad sex, bad information, guilt ...) are far too numerous for me to get into here, and I certainly can't diagnose you. I'm happy to report, though, that people do manage to restoke those fires. It isn't easy, but people do it all the time.

Love,  
Andrea

Dear Readers:

All this talk about female sexual dysfunction (an ugly phrase) keeps reminding me of the recent hoo-ha over the Magic Instant Implantable Ultra Orgasm Device or whatever they'll call it when the thing makes it to market. You did all see that story (www.cnn.com/2001/HEALTH/02/07/orgasm.device/index.html), right? A pain doc is fiddling around in a woman's spine with some electrodes and stuff, and all of a sudden she chirps, "You'll have to teach my husband to do that!" Or so we keep hearing. And hearing. Too cute, but sometimes truth is cuter than fiction.

So, fine. I've got nothing against weird-ass technology. I like weird-ass technology. So why did this story annoy me so much? Well ... there is, as my friend Annalee points out in her column (www.sfbg.com/SFLife/tech/46.html), the "Ve haf ways of makink you talk"—ish creepiness of Dr. Meloy's statement about training women to have orgasms while having "sex as usual." That's alarming. I don't really care about Dr. Meloy, though. I care about major surgery. I mean, all this week, people kept going, "Orgasm machine!" and I kept going, "In your spine! They cut you open and put things in your spine!" Doesn't this bother anyone? Am I hanging out with the wrong people, or am I just uptight?

Love,  
Andrea ❖

A new, full-length, alt.sex.column appears at noon each Friday on sfbg.com. You can reach Andrea at alt.sex.column, Bay Guardian, 520 Hampshire St., S.F., CA 94110; askme@sirius.com; or www.sfbg.com/asc.

## OOONE PLAYING GAMES

College-educated, down-to-earth, sincere, intelligent S&PM, 35, big believe in Karma, seeks friendly, intelligent SF, 22-33, for friendship first. ☎8490

## LET'S GET OUT OF HERE

Romantic, caring, honest 5WM, 55, loves travel. Seeking female, 35-50, who wants to share time together. Are you ready? Let's talk! ☎8491

## MUSIC AND LAUGHTER

SWM, 27, PhD student with ambitious goals, enjoys playing guitar, hiking, skiing, dancing. Seeking female, 18-26, in the Bay. Let me know if you're interested! ☎8492

## YOUNG AND FUN...

Clean 58PM, 21, 6'1", athletic build, loves having fun. Seeking female, 18-26, in the Bay. Let me know if you're interested! ☎8493

## ROMANCE, ADVENTUROUS

Romantic, adventurous. 5M, 5'11", 160lbs, light brown/blue, mustache, slim built, loves animals. Seeking outgoing, understanding, compassionate, open-minded, SF with similar interests. Communication is important. ☎8483

## CULTURED MYSTERIOUS ARTIST

Tall, funny, intelligent, independent WM, 29, long blond hair, mustache/goatee, passionate about art, self expression, new experiences, sex. Seeking female, 21-40, to settle down with. ☎8482

## ROMANCE BY CANDLELIGHT

Handsome, self employed 58M, 57, 5'11", 220lbs, loves cooking, candlelight dinners, dining in romantic settings, jazz/classical/reggae music. Seeking female for LTR. Age/race open. ☎8484

## JURY DUTY 1/29/01

You: AF reading book. Me: WM. We didn't serve. Spoke briefly as we left. You saw old acquaintance as we were leaving jury room. Coffee? ☎8463

## SPRING FEVER

Caught you be surprise? Maybe a discreet encounter with fit, healthy, 30 year-old WM would help. You, 22-35. ☎8469

## YOUNG & FUN

Kind, romantic, slim, handsome 58M, 19, 5'9", loves romance, beaches, candlelight dinners, positive activities. Seeking seeks mature, secure woman who'll like me for me. ☎8581

## SMART AND SEXY

Single white male, 35, college educated, non-smoker, no children, seeks female, 21-35, to share time with. ☎8479

## SINGLE AND LOOKING

Single white Protestant male, 55, N/5, with college degree, children not at home, seeks female, 43-55, for fun, friendship, possibly more. ☎8328

## I AM FREE, YOUNG, AND SINGLE

Single white male, 26, seeks very nice girl who likes cuddling, fun in bed, watching movies, and going to other cities. ☎8329

## NICK SEEKING NORA

5WM, 44, N/5, enjoys film, literature, comedy, the great outdoors, eclectic dining, animals, romance. Seeking 5W/AF, 32-43, with great sense of humor. ☎8330

## FUN-LOVING, HEALTHY

White landscaper, 50, enjoys talking, dancing, exercising, body surfing, etc. Seeking pleasant looking, happy woman, to age 46. ☎8331

## SLENDER SF, 18-25,

Open-minded, curious? Seeking love, romance, excitement, fun, adventure? Sought by sensual, slim, fit 5WM, 44. ☎8426

## SMART AND GOOD-LOOKING

5HM, 29, dark/brown, likes animals, outdoors, writing. Seeking honest, down-to-earth SF with similar interests for dating. ☎8424

## BUBBLES ANY WOMAN?

5WM, 6'1", light hair, likes house music, clubs, the outdoors. Seeking fun, outgoing 5F, who loves to dance, for possible LTR. ☎8445

## WHAT'S A

### STOLEN KISS WORTH

SWM, 29, 5'8" seeks answer to above and more. I can assure you all the good men in San Francisco aren't taken! ☎8322

## ASIAN SEEKING FRIENDS

AM, 40, with children at home, loves tennis. Seeking some discreet, passionate, and adventurous friends. ☎8323

## WANTED:

### PUNK OIVA W/ STYLE

5M, 24, loves dub, reggae, garage, mod, rockabilly, '77 punk, jazz. Seeking female, 18-27, who hates pop culture, and shares similar interests. ☎8324

## USUAL STUFF

Perfect 5AM, 29, 5'7", 155lbs, with no scars, marks, or tattoos, seeks female, 25-45, not born again, who is fit. Age and race open. ☎8325

## PALE, LARGE-SIZED

Chubby, fat, voluptuous natural redhead, any age, wanted by tall, athletic, handsome, Mediterranean WM, 29, green eyes. I am monogamous, considerate, romantic. ☎8313

## SMART, CREATIVE, FUNNY

Tall, nice-looking 5M, 44, musician/author, who enjoys outdoors, travel, music, conversation, seeks bright, beautiful SF for friendship, possibly more. ☎8319

## CASTING OUT A LINE

SWM, 34, N/5, no children, loves nature, wine, death metal, indie film, Indiana Jones movies. Seeking female, 24-40. ☎8310

## WHAT'S UP,

Fun 5WM, 21, 5'11", 190lbs, brown/blue, loves partying, having fun, the outdoors, camping, backpacking. Seeking female, 18-21. ☎8312

## NON-CONFORMIST...

seeks accomplice: 5M, 34, 5'10", Berkeley graduate, snow boarder, cyclist, skater, reliable and funny. Smile a must. Almost everything else negotiable. 25+ preferred. ☎8408

## WARM, COMPASSIONATE

Attractive, health-conscious SWM, mid-40s, vegetarian, insightful, very open, playful. Like reading, current events, dancing, ethnic restaurants, psychology, good conversation. Seeking like-minded female with depth, sense of humor. ☎8316

## ATTRACTIVE AND CARING

Professor, 33, athletic and artistic, passionate and pensive, lover of life. Seeking sharp, self aware, sensuous and adventurous woman who loves to laugh. ☎7811

## WITTY POLYGLOT

GLOBETROTTER  
British-accented, Progressive liberal, agnostic buddhist, 30s, Ph.D, slim, long-haired, mediterranean-looking, devastatingly, bloody handsome East Indian Prince, seeks witty, dangerous fair maiden the gypsy warned about! ☎8306

## RECENTLY CAME WEST

Slim, athletic 5WM, 21, 6 ft. with sea green eyes, brown hair w/blonde highlights, like clubbing, raves, shows, museums, the ocean, galleries, everything in between. Sound interesting? ☎8299

## HORNY AND HAIRY?

Tall, handsome, slender WM, 35, with wild tongue, will bang and eat your messy bush until you cum. Any age. ☎8303

## GOT HUGS?

Youthful, sensitive, good-looking WM, 50, too busy for a serious relationship, seeks attractive, adventurous, open-minded, middle-aged/senior lady for hugs and massages. ☎8304

## OO YOU FINO...

most professional types boring? Creative men too difficult? Balanced, creative, professional Latin gentleman, late 30s, seeks Latin lady, 30s, for LTR. ☎8305

## OUTGOING GUY

5WM, 49, 5'10", medium build, salt-n-pepper/blue, likes long walks through the city, movies, reading. Seeking fit, respectful 5F to be my buddy. ☎8406

## ASIAN, EAST

### INOIAN OR LATINA.

princess wanted. 5WM, 32, blond/blue, 6'3", 230lbs, athletic, seeks a woman of Asian, East Indian, or Latin descent for LTR, possible marriage. ☎8309

## EASYGOING

Down-to-earth, husky, huggable, loveable 5AM, 21, seeks understanding, caring 5F for friendship first, possible LTR. ☎8293

## MYHEADLINEHUH? OHBOY...

Me: 5WM, 160lbs, 5'8", who's alternative, edgy, deep, yet an uncontrollable nut at times. You: real, interesting, creative, adventurous, cute, similar height. ☎8294

## EXTREMELY INTELLIGENT

Sensuously assertive, humorous, endowed 5WM, 59, seeks passionate, creative, feminine partner, 39-55, in/near SF, for loving, playful LTR, dining, movies, communication. ☎8171

## TRUMPET PLAYER

This educated performer, poet, day jobber, and sailor, 46, occasional smoker, seeks a woman 18+. Contact me. ☎8165

## I GO TO EUROPE IN 3 WEEKS

I have to find a sexy goddess who would like to go with this tall, dark, handsome WM. Auditions held, respond for appointment!!!! ☎8166

## EMAIL PALS FIRST

OWM, 37, N/5, athletic, enjoys travel, roughing it, beaches, and San Francisco's attractions. Seeking a female, 27-37, to share these activities. ☎8168

## SAM SEEKS TATTOOED GIRL

Heavily tattooed musician, with long hair, seeks stylish 5WF, for bar-hopping/live shows, and dining out, possible LTR. ☎8172

## DESTINATION BURNING MAN

Travel in beautiful, comfy motor home. Very attractive, delightful, sexy, super healthy, dark-haired SM, 34, 5'11", desires attractive adventurer, helpful, fun, independent, slender, feminine curves. ☎8173

## I NEED A FREAK

Athletic, attractive, versatile SWM, 26, 5'11", 175lbs, goatee, shaven/blue-green, great stamina, oral expert, seeks happy, beautiful, young woman. ☎8266

## ATTRACTIVE ITALIAN-AMERICAN

Fit, athletic 5M, 6'3", 170lbs, loves foreplay, possess an immense amount of stamina. Oursire intimate encounters will college-educated women, 35-46. ☎6805

## WOULD YOU BELIEVE

This is an excellent way for singles to meet. Widowed WM, 50s, 6'1", seeks emotionally available, affectionate 5WF, 48-56, dating, LTR. Let's meet for coffee. ☎8154

## BI-COASTAL CREATIVE TYPE

Bi-Coastal Creative Female wanted by fit male to help reignite passion to paint and to make visits to downtown SF memorable. Piercings/tattoos +. ☎8150

## SHOT IN THE OAR

College-educated SWM, 44, no children, seeks smart, attractive, intelligent, verbose 5F, age unimportant, for mutually enriching experience. ☎8152

## LAUGHTER AND LOVE

Handsome, athletic, funny, sensitive, passionate 5WM, 36, scientist, seeks similarly smart, happy, funny, opinionated, kind 5F for initial awkward moments, then laughter, love. ☎8159

## SERIOUS SOUL WORK

Seeking a life partner for a calm, tender relationship based on emotional, spiritual, sexual exploration, fun, dance, good food, family, and community. ☎7952

## SOULMATE SOUGHT...

by tall, handsome, brown-eyed man. Please be confident, communicative, and passionate. I'm 40, smart, and kind! I love ideas, music, love. ☎7955

## SAN FRANCISCO PROFESSIONAL

Man seeks Asian woman, 5WM, 48, handsome and romantic, looking to find the right AF to settle down with. Tell me why that may be you. Ages 30-40. ☎6986

## CURIOUS 58M 37

seeks first interracial relationship. Confident, honest, humorous, dark, good looks, great body, sharp mind seeks communicative, intelligent, funny, physically fit woman 20s-30s. ☎6967

## A GREAT CATCH

Affluent, attractive, athletic 5WM, 6', 185lbs, 39, seeks smart and sexy best friend/lover, 27-37 for marriage/family. N/5, please no kids yet. ☎7798

## SWM, VERY YOUTHFUL 50S

5'10", 155. Enjoy cultural activities, nature, communication, traveling. Sophisticated but casual. Emotionally/financially secure. Seeking sharing, slim woman. ☎6988

## EXCEPTIONAL

Decent, intelligent, professional, good-looking, sensitive, healthy, warm-hearted, thin WM, youngish 57, 5' 10", seeks pretty woman, 40-48, culturally diverse, with social interests and similar qualities. ☎6368

## SEEKING ASIAN FEMALE

5WPM, handsome, 34, dark hair/green eyes, 6'1", 175, healthy, loving, caring, many interests, dining, arts, nature, music, seeking AF, attractive, 18-28, good morals, never married, for meaningful friendship, possibly mo ☎6913

## EXPERIENCED DADDOY LOVES

his good girl. Seeking friend/love. I'm 44, 6'1", fit, European. Be tall, in shape, happy, smart and loving. Role-play is fun! ☎6950

## HORNY OLDER BLACK MALE

34, 5'2", well-endowed, seeks hot college chicks 18-20, under 5'4", should enjoy adult toys, videos, photography, sexy lingerie. ☎7817

## ITALIAN FOR ASIAN

Authentic Italian, very attractive, 30, tall, athletic, open-minded, sensitive and creative seeks sweet, beautiful Asian girl with same qualities. ☎7806

## Slender, sexy female sought by

athletic 5WM, 45, handsome. I'd like to take weekly trips to neat vacation spots. You provide conversation, company, I the rest. ☎7808

## SM WHO LIKES:

kind of blue/Catch-22/Grace-Land/Right Ho Jeeves/Brandenburg Concertos/Philadelphia story/Magnite/Mother Night/lingerie/switch hitters/words/seeks 5F. ☎7822

## 30 YEAR OLD PROFESSIONAL

White male, 5'11", dark hair, green eyes, seeking a female(s) for mutually beneficial encounters. Please be height/weight proportionate and open. ☎6944

## RAGING SLAB OF TESTOSTERONE

Tall, muscular, well endowed Italian-American pleasant features, slightly sardonic seeks pretty woman of the busty, curvy body type for tea. ☎6972

## 6'4", clean, huggable, long hair

artist, looking for fun. Sex optional. You: top heavy, open-minded, preferably BI, likes a good time, and can smile. ☎7809

## SEEKING RUSSIAN PRINCESS!

Tall, casual, romantic, professional 5WM, 45, seeks intelligent, attractive, passionate Russian Woman with values and healthy lifestyle mystery and magic. ☎6921

## WHERE CAN YOU BE?

WPM, 43 seeking happiness with single, monogamous female, height/weight proportionate, positive attitude, for LTR that may lead to marriage. ☎6536

## 420 COWBOY

Looking for a Chronic Girl who likes the outdoors activities and some indoor fun - talking, working out and massages. Hoping for a genuine friendship. Write me. Attn: 5FBG Connections/ "Chronic Cowboy". ☎6750

## DATING RECIPE

Mix supportive, monogamous, secure, handsome, 5M, 25, with career, accommodations. Add conversational, good listener, passionate kisser. Serve with independent, affectionate, mature, N/5 5F. ☎6973

## SWM FOR 58F

Tall, endowed, 39 seeks independent Black woman. I'm behind you, on my knees offering devotion after your sweaty exercise routine. ☎7820

## HANOSOME, SINGLE DBM

Tall professional, educated, seeks attractive, slender female any race for friendship and romance who's open to social and outdoor activities, 45+. ☎6991

## TIRED OF THE

singles scene? Handsome 32 year-old 5WPM, who enjoys life seeks attractive 5WPF for possible LTR. ☎6846

## OUTDOORS WOMAN WANTED

DWM, 44, ISO companion for outdoor adventures, movies, etc., to enjoy life with. I'm spontaneous, independent, easygoing, adventurous. Seeking a woman who is ready for a down-to-earth nice guy. ☎6951

## ART APPRECIATING NICE GUY

Friendly, nice looking, tall, trim, successful designer. Smart, sometimes clueless. Hiking, movies, 5F MOMA, dogs. Seeking pretty, trim, female, 30s to early 40s. ☎6411

## ORAL DELIGHTS

Oak-haired woman any race (23-40) sought by European Professional Gentleman 43, 6'3", 210, blue, brown/blonde for mutual oral satisfaction. Call me and tell me what you like. ☎7000

## RECREATIONAL SEX PARTNER

Clean-cut, easygoing guy seeks female interested in casual sport sex rendezvous. No STDs, just sweet R&R. ☎6968

## NO SHORT SKIRTS

no shorts ever. Never married, young at heart WM with many interests would cherish the consistent modesty of a woman for all seasons. Asian a plus ☎6822

## ADD IT UP

You prefer "Run Lola Run" to "Home Alone." (+15) Radiohead rocks! (+20) You prefer chicken pox to Sunday cage breakfast. (-7) You prefer museums to laundromats. (+6) You'd rather spend time in Livermore than Asia. (-30) ☎6920

## YOUNG ASIAN FEMALE

Receive a free therapeutic/sensual massage and oral-fantasy fulfillment from a handsome, athletic male. Weekdays/weekends. ☎7827

## 88W with style an substance desired

for intimacy and more, by attractive, clean-cut, nice, spiritual, sophisticated, Persian-born White male, 44 with MA and MBA degrees. ☎6709

## Creative, intelligent, sophisticated

Australian 36, 6'2", 200 lbs., In shape, into music, arts, travel, mountain biking WLTm active women with caring heart for fun and romance. ☎7006

## ASIAN LAOY!

5WPM, 45, non-smoker, sincere, successful, intelligent, generous, affectionate, tall, fun, seeks sweet, smart, attractive, fun, positive, open-minded, SAF for sharing outdoor activities, travel, dining, concerts, film. ☎7814

## Attractive, multiracial male,

51,6'2", 220, caring, giving, n/s, lite drinker seeks special lady for dining, smiling, music and nice evenings. ☎7824

## OLDER WOMAN

5WM, 5'10", 150 lbs., 45, ISO older lady for LTR, age open. Must be sincere and affectionate. ☎6940

## RETIREO HIPPY

Senior 5WM (over 63), tall, artistic, creative, sensitive, seeks LTR with intellectual, liberated, nonageist soulmate. Interests: theater, reading, writing, non-separatist feminism, practical idealism. ☎7004



#### MAN SEEKS WOMAN

Black man 62, single, retired, I live alone, 6'3", 290, don't smoke, drink or use drugs, quiet, sincere seeks woman any race, SO-70. If interested reply. **☎**6794

#### TALL, HANDSOME, CONSIDERATE...

professional DWM (great touch, assets and values) seeks bright, fun, dependable, adventuresome, busty (DD+) female 3S+, to love and respect. Any race. **☎**6994

## MAN, 54, ENDOWED WITH

priceless gifts: lively mind, kind heart, playful spirit, fit body, desire woman equally femininely (buxomly) well-endowed, for exchanging gifts. **☎**6978

#### LET'S TALK SOON!

Seeking a woman who must be willing to lie about how we met. Fun, passionate SPM, 29, seeks SWF 24 to 40. **☎**7793

#### HOPELESS ROMANTIC

SWM, SO+, honest, Sincere and compassionate professional enjoys romantic walks, hand holding, cuddling, movies, dancing, theater, concerts, romantic dinners and travel. ISO SWF 40-55, with similar interests. **☎**6983

#### EBONY AND IVORY

SWM, 43, decent, honest, open, passionate, professional, creative ISO special SBF 27-43, eclectic, romantic, kind, forthright, attractive, fit for adventure and romance. **☎**7001

Damned handsome and dependable 30 SM, prefers monogamy and desires adventure. Searching for an independent, smart, affectionate N/S SF with a brain and cute toes. **☎**6975

#### HANDSDME AFFLUENT

WM, entrepreneur, 48, athletic, traveler into: Tahoe, romance, antiques, epicurean delights, hugs, good friends seeks lady of similar interests. **☎**6979

#### ONE IN A MILLION

Successful entrepreneur, intelligent (Ph.D.), good-looking, 6', fit, works out, youthful early SOs, kind, passionate, open-minded, positive, spiritually aware, humorous, good listener, who loves music, especially jazz. **☎**6982

#### DYNAMIC SWM

Handsome, intelligent, well-educated, charismatic, athletic, sexually attractive, humble, humorous, intense young man seeks female counterpart for friendship and good times. **☎**6942

#### I WON'T BREAK IT

Me: 50, Black, founder non-profit charity, smart, funny, honest. You: Black, shy, passive, financially secure. **☎**6939

#### DOWN ON MY KNEES

FLUID, long lasting tongue will give you the attention it needs, when you say when and where. No muff too tough! **☎**7800

Medium height, medium build, easygoing, good natured, early SO's seeking a girl for dating between S'-S'6", medium height/build, who is also easygoing, good natured. Hope to hear from you. **☎**6987

SWM, 61, S'11", 200 lbs, wear dentures, retired blue collar, seeks 55+ female/casual lady. Enjoy home, tv, travel, comfort food and conversation. Hirsute a plus. **☎**6738

#### NOE SEEKS COLE VALLEY

or...Tall, lean, good-looking, independent, professional (41) with humor, style and parking problems seeks similar (F-28-38). I love indie films, Vietnamese food, far torguas. **☎**6963

#### SOCIALLY INEPT GUY

Attractive, misanthropic SWM, 28, enjoys dancing and electronic music. Seeking aggressive SAF, 18-30, who wants to help me come out of my shell. San Francisco. **☎**8148

#### HONEST, SINCERE...

mature, serious SWJM, 40, N/S, enjoys beaches, scuba diving, skiing. Seeking female, 34-42, to teach me how to dance. **☎**7933

#### LDNG-TERM AND MONOGAMOUS

Successful, professional, athletic, fit, romantic, sexy, great sense of humor, well-educated, SWM, 36, seeks SWF, 21-36, who is professional, athletic, fit, romantic, sexy, has a great sense of humor and who seeks a long-term and monogamous relationship. **☎**7698

#### LONG-HAIRED MUSICIAN

SWM, 28, seeks woman, 18-30, for intense, monogamous relationship, travel, and incredible adventures. **☎**7699



#### TOP SEEKS BOTTOM

Handsome, sensitive, conscientious, devoted GWM, 35, 5'10", 160lbs, brown/green, swimmers build, top, clinical psychology doctoral student, physically fit, gentle soul, jazz enthusiast, photographer, art therapist, loves tennis, Jack-Russell Terriers, fine art, Joni Mitchell. Seeking fit, attractive, successful professional male, 20-35, bottom, healthy lifestyle, for good times. Positive attitude and sense of humor essential. Modesty preferred over arrogance. Extra points for European/American descent. **☎**8657

#### ATTRACTIVE

BM, 40, S'6", 155lbs, bottom, seeks a masculine, top BM for a serious relationship. You must be serious about spending time together. East Bay. **☎**8662

#### OISCREET

Sincere Oakland gentleman, 47, enjoys entertaining men over SO in the late afternoons. No reciprocation involved. Go home happy tonight. **☎**8653

#### EAST BAY

Mature, appreciative academic seeks gay/straight/bi exhibitionist or curious, 25-55, for private encounters at his home. **☎**860S

#### CHUBBY BUDDY

Very friendly GWM, 2S, 19Slbs, black/black, enjoys telling fortunes, table tennis, billiards, bowling, sitcoms. Seeking chubby, handsome, nice, cute man to keep me company. **☎**8610

#### BEST KEPT SECRET

Attractive, athletic, hairy SWM, 6'1", 175lbs, clean and HIV, seeks smooth, hung, clean and HIV, for a drink and JO at my place in SF. **☎**8499

#### TWO OVIDED BY ZERO

Bright, handsome, athletic GWPM, 37, S'10", 155lbs, black/brown, S 10, 1 seeks romantic, sexy, healthy guy, 27-37, great sense of humor, for monogamous LTR. **☎**8494

#### LOOKING FOR A BOYFRIEND?

Nice, romantic, passionate Hispanic male, 19, 6'2", 225lbs, black/brown, likes movies, concerts, music, beaches, sports. Looking for a friend, possibly more, 18-2S, **☎**8480

#### THIS CAN'T BE POSSIBLE!

Good-looking guy, not into the scene, seeks regular guy, 27-37, for possible long-term relationship. **☎**8300

#### "ALL-AMERICAN" GUY

SM, 30, 6'3", 190lbs, blond/blue, swims five times a week, enjoys hiking, travel, and literature. If this sounds interesting, give me a call! **☎**8301

#### EARTHY SPACEBOY

Super cute DJ, young but sane, spontaneous yet stable, kinky but loyal, into adventure, nature, passion. Seeking guys, 21-35, for dating/relationship. HIV+. **☎**8302

#### BI-CURIOSUS TOP

Handsome, athletic, fit DWM, S'8", 170lbs, muscular swimmer's build, seeks healthy, fit, discreet 8i or 8i-curious bottom, under 45. **☎**8396

#### SHDRT GUYS

Down-to-earth GWM, 3S, 160lbs, hazel eyes, versatile, enjoys reading, movies, cooking, dining out, and dancing. Seeking guys, 31-39, under S'8", for dating/LTR. **☎**8167

## AD OF THE WEEK

**SEXY, HDT BODY**  
Athletic, handsome, clean-shaven GWM, 33, 5'11", 172lbs, blond/blue, enjoys working out, movies, candlelight. Seeking similar GBM, gentleman. Do you want to be my lover tonight? **☎**8251



#### POTRERO

##### BREWING COMPANY

This lucky advertiser has won a \$50.00 gift Certificate for dinner at Potrero Brewing Company 1900 Bryant Street San Francisco, CA 94110 (415) 552-1967

#### LOOKING FOR ADVENTURE

SM, 39, seeks young WM, 18-30, for a good time. **☎**8254

#### TRIM AND ATTRACTIVE

WM, 40, bottom, seeks W/AM, 30-50, top, must be clean and discreet and must like kissing. **☎**69S7

#### HANOSOME ARMENIAN

Good-looking, 42, S'9", 160lbs, light brown-complexion, black/brown, professional, romantic, in LA. Seeking masculine, straight-acting, Black/South American/Italian, total top male, 22-42, honest, sincere, healthy, for dating/traveling. **☎**8156

#### SPANISH LOVER

Slim, physically fit, romantic Scandinavian male, with nice blue eyes and smile, moustache, desires Latin male, 24-44, for LTR. Snuggly. **☎**81SS

#### CUTE EURDEAN

Handsome, talented, smooth, 42, S'9", ISO HIV, younger Asian male 18-35 for friendship and more. **☎**7819

#### WINTER PLAYMATE

Masculine, versatile bottom, Black male S'10", 17S lbs., smooth bod, mustache, goatee seeks tall White/Hispanic straight, Bi, men 3S+ for uninhibited, discreet fun. **☎**6919

#### SALUTI

The creative live life passionately! Europeans connect better. 30s, blue-eyed, 182 cm, seeks Frenchman aged 20-40s. **☎**7815

Handsome Latino "boy", 27, S'7", 135, goatee, bottom, ISO hot, generous dad type (40-5S) for LTR or fun night out on the town. **☎**7823

## OLDER, ACTIVE, INTELLIGENT

62 year-old GWM, HIV+, healthy Italian ISO partner in things I like. Theater, symphony, movies, hiking, camping, travel and adventure. I'm easygoing, versatile, no tobacco. **☎**69S3

#### HORNY STUENT

Bi-curious? Near Colma BART WM, 50 for daytime fun. Discreet, private, I'm sincere, let's chat. **☎**7007

WM, late thirties. Brown hair/Blue/Green eyes, 6'1, 18S, clean-shaven gym-going, academic(Ph.D), nice, warm stable, communicative, non-performative, engaging, humorous. You: 25-45, college educated, professional, interest **☎**6947

#### OLDER SEEKS YOUNGER

67 year-old athletic, Bi or DWPM, looking for a WM under 40 for safe, discreet from Marin County. **☎**7009

#### FEET, SHEER SOCKS, ANYONE OUT THERE?

Attractive Latino, 34, S'11", 190, dark features, Virgo, size 12 shoe, N/S, N/D would like to meet Latino, Whites or Asians into same fetish. N/S, N/D only, under 38, no games, serious only. **☎**6929

#### ATTRACTIVE BLACK MALE

attached, Bi-curious seeks same in Bi-curious, straight-acting Asian male for long-term discreet encounters, S'7" or under 140 lbs or under, age 18-30. **☎**6934

#### LOOKING FOR SINCERITY

GAM, 32, S'5", black/brown, professional, work out/slim-build. Seeking professional GWM 28-38, for friendship and possible LTR. **☎**694S

#### TIMES SURE DO CHANGE

Hated cum. Gradually grew indifferent to it, now can't get enough daily fix. Suck you off best ever to maximize! **☎**7795

#### DAD SPANKS BAD BOYS

Novices welcome. Light to heavier. Sex after preferred, but optional. Me: attractive oral top man SO, 6'5", 350 lbs. You: attractive GM, 21-40, slim. **☎**6966

33 year-old Bi-curious WM, at attractive, athletic, 6', 190 lbs, described as slightly resembling Mel Gibson. Seeking similar, well-endowed, 18-33 B!AM. Let's have coffee, more? **☎**6916

#### COME SEE ABOUT ME

Athletic, rugged, professional, clean-cut, Asian, 53, S'8", 1SS, seeking similar clean-shaven, lean or muscular WM with positive attributes for adventurous companion or more. Enjoy the outdoors, hiking, sports, running. **☎**6941

GWM, 44, balanced, sincere, genuine, playful, communicative, contemplative, settled, enjoy lots, adventuresome. Prefer N/S, N/D, light drinker, HIV, sensual, romantic for dating. LTR. **☎**6976

BiMarried Male seeks same, 8i or 8i curious male for mutual discreet enjoyment, friendship. AM 35, health conscious, professional, enjoys outdoors. **☎**6792

Big, fat, huge cock sucker sucks big, fat, huge cocks. Squirt for me!! **☎**6980

#### EROTIC MESSAGE

Free for straight, bisexual, and masculine guys with light, trim builds from 18-45. Given by trim bisexual WM, 43. **☎**6917

#### MASCULINE GUYS 21-36

32, S'8", 166lbs, into wrestling, working out, darts, road trips, bowling, cold beer, hangin' with other similar straight appearing guys. **☎**7810

#### SGWM

Green eyes, brown hair, 175 6', 40, versatile, masculine, smoker, brew skies, Santa Rosa area seeks same 3S SO. Good times/outings. Prefer Italian/Mediterranean you? **☎**69SS

#### ONLY 2S WOROS?

Nice, educated Jewish guy, 3S, difficult to describe in such a small space, seeks SJM, 3S-SS, for dating. **☎**7692

#### KNIGHT SEEKS SEXY PRINCE

Attractive, masculine, muscular BM, 35, S'7", seeks slim, sweet, sexy, intelligent W/H/AM, 21-33, who communicates openly for dating, possible LTR. **☎**7076

Need help writing your ad? Here are some tips!  
#1 Be Yourself  
#2 Ask your close friends to describe you  
#3 Be honest about what you are looking for  
#4 Have a sense of humor about yourself  
#5 Have fun placing your ad  
#6 Change your ad frequently to keep it fresh

It's FREE to place your ad in print and online, FREE voice-mail setup, FREE voice message retrieval. All it costs is a few minutes of time. 1-877-895-7996.



#### FRIENDS FIRST

SBF, 5'10", sincere, honest, trustworthy, adventurous, enjoys sports, movies, the ocean, travel, conversation, quiet times. Seeking SF, 36-50, for dating, friendship. **☎**86SS

#### SEXY TRIPLE D'S... WANNA TASTE?

8F, 5'2", 14Slbs, 44DDD, 32-36, beautiful chocolate skinned female, seeks financially stable, sexy, older female, any race, for massage and tasty pleasures. What's your fantasy? **☎**8645

#### LOOKING FOR AN ADVENTURE

Very loving, affectionate, kind, witty female, 268lbs, brown/brown, a home person, seeks similar. **☎**8467

#### SEEKING SEXY WOMAN

SBF, 18, full-figured, likes going to movies, reading, talking on the phone, hanging out with friends. Seeking outgoing, fun SF to have fun with. **☎**8402

#### PLAYFUL GEMINI...

looking for fun. WM, 31, N/S, no children, enjoys opera and camping. Looking for some new friends. Send me a message. **☎**8169

#### HEY GIRLS!

BiWF, 19, non-smoker, has a boyfriend, enjoys movies, clubs, bars, music. Seeking hot female, 18-30, to play with. Boyfriend won't be involved. **☎**8151

#### FRESH MONEY ANYONE?

This lady bee is 32 and oh, so sexy; has only been buzzed by toys and men, never lady bees before. Entice me to produce honey. Desires experienced Queen Bee, fine from head to tail. **☎**6962

#### TWIN PEAKS

Big breasted, Black beauty, attractive, long legs, curvy figure, 40ish seeks similar physically, women age 38-up, big boobs (D cup), ample (not obese)butt, clean, discreet, disease free, feminine, no drugs, smoking. **☎**7801

#### PRETTY PUERTO RICAN

49, seeking that serious down-to-earth real woman for fun, adventure, friendship and more, 32-70. A/H/W. So let's talk. **☎**6922

#### WE WORSHIP...

big tits and big asses, enjoy our hospitality. Bond with us for a real suck and fuck friendship. **☎**6844

Adventuresome, sensual, 8i female, N/S, N/D, and safe seeks same in Bi female for friendship and exploring our unique pleasures. **☎**7796

#### FEMININE B!F SEEKS PRETTY GIRL

Hey you! I am an attractive lady that is seeking a feminine lady. If you are looking for a nice time please message me. You won't be sorry. I'm mixed with Black, White and German. **☎**6933



#### THRICE IS NICE!

Healthy, attractive, professional couple looking for attractive, healthy female. 8DSM. We are fun and like to share! Always safe and consensual. Always erotic. Call! **☎**86S9

#### EROTIC PLAY

Let our hands and mouths delight your senses. Dare to play with this sexy, hot, couple. Call now. You won't be disappointed. **☎**8496

#### EROTIC COUPLE WANTED

Attractive, healthy, married WM, 6', 180lbs, seeks hot couple to explore my bi curious fantasy. Enjoys cross dress, role play, toys, and more. **☎**8296

#### CRICKETS SING

to the cosmos. NA-White, Bi couple, seeks couple, normal to great shaped. SO-70, younger ok. Alters, sex ceremonies, meet friends. **☎**6981

#### BI MALE

seeks couple for mutual oral fun. I am attractive, fit, clean, discreet, HIV, STD free, professional black male. Call, talk over cocktails. **☎**6S61

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#### SEXY YOUNG

Soul mate artists and ex-go-go dancers seek 8i for long walks on the wild side. Dating with options to upgrade to polyfidelity triangle. **☎**6965

#### EXCLUSIVE HOUSE PARTY

Exceptional young couples and women only. Indulge yourselves. Flirt, play and explore your desires. Relaxed, sensual, private atmosphere. Attractive, committed, adventuresome only. **☎**7813



#### I'LL WDRSHIP YOU

Femme post-op TS desired by handsome, romantic, sensitive, caring, honest sincere DWM, S8, looks 40s, S'10", 235lbs, for 24/7 lifemate. **☎**8486

#### FANTASIES FULFILLED

Uninhibited, sexy, redhead TV temptress seeks man to please. Fetish wear lingerie, high heels, dominant or submissive. Hot, handsome men can quench my firey desire. **☎**8318

#### GOOD LOOKING

Black male, 44, 6', 180lbs, seeks a TV/TS with very muscular calves. Busty a plus! **☎**8307

## LET ME BE THE NASTY GIRL

49 year-old white cross-dresser seeks 60+ male, who'd like a nasty girl. You'll like what I have to offer. **☎**8045





## Barry & Shell's SWING PARTIES



- Couples Party Every Saturday
- No Singles & No Escorts
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A Unique Atmosphere Dedicated Strictly to Couples  
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### DEVOTED DADDY

Oesires to delicately dress his demure daughter and delight her with a delicious dinner. Oisipline dispensed to denuded darling after dessert. **T 6915**

### LOOKING FOR LOVE

Obedient lifestyle, submissive 5WM 45, 5'10", 160, seeks strict dominant lady for 80/5M, cross dressing and long term relationship. **T 6915**

### SPANK MY FRIEND

Generous WM 150 Ominant, female who would love to help me spank my sexy 21 year-old friend and watch him cry like a baby. **T 6787**



**FETISH/  
FANTASY**

### NEWLY CURIOUS

WM, 43, seeks slim panyboy for girly porn, 1/0. Requirements: tongues, toes, merlot, massage, merry widows, lingerie, strappy pumps, stockings. Tactile, safe, and verbal. **T 8651**

### HARD SPANKING NEEDED!

Tall, slim, smooth, healthy 5WM, 40s, exercised buns, seeks warm-hearted man with strong hand/strap. Any age/race. No sex. **T 8320**

### ATTRACTIVE ASIAN FEMALE

Fit 5AF, 40s, curvy, silky skin, in search of handsome, fit, classy yet adventurous WM, willing to explore something new slowly. **T 8153**

### PERVERTS NEEDED

Married white couple seeks open-minded single women. **T 8160**

### PANTIES

How they charm me so. 34 8i male submissive panty wearer seeks females and couples for panty play. **T 6984**

### DADDY WITH SUGAR

Seeks hot little pussy to put "ice" in, pour champagne on and lick. I'm rich, tall, sexy, 34 SWM. Tease my throber. **T 6937**

### SLAVE BOY FOR (MAID SERVICE)

Of co residence (lesbian? any race/age, some bi okay) your desires, kinky? (Fantasies, needs, mold, toy with body worker.) **T 6993**

### SEXY BLACK LACTATING MOM

44000-28-36, all natural ISO generous, serious gams, ladies and couples for day and evening lactating pleasures. **T 7005**

### SEEKING EXOTIC AND EROTIC

SWM, 30 years old, 6'2", blonde/blue, 200 lbs. ISO couples, singles and married females, ages 18-45 especially Asian women, South American and any other types. **T 6997**

### MONEY FOR HONEY

Busy, healthy, good-looking male seeks female for special arrangement: any age or race okay. **T 6924**

### ANN, WE LOST YOUR NUMBER!

WP couple spoke with you on the phone on January 14th. We wish to meet you in person. Please leave a message. **T 8297**



**THREE'S COMPANY**

### SOLANO ZACHARY'S

2/14. You: beautiful Asian female, red sweater, black slacks. Me: tall, salt-n-pepper, black sweater, Levis. I couldn't take my eyes off you. Coffee? **T 8658**

### COCTEAU TWINS, LULLABIES

Feb 11th, Scared Rose. Oldn't have a chance to ask if you are gonna get it. Heck, how about dinner? **T 8661**

### BART, SAT A.M./SF STATE

Teacher ass/architect! You: Beautiful brunette who asked the time. Me: Guy who spoke to you about your careers. Still wandering in a haze! **T 8664**

### IMAGINING

Stick out your tongue! **T 8654**

### RETIRED CHEMIST

Betsy. Your appealing message left in box 8171, had an incorrect phone number. Leave the correct one, and I'll certainly call. San Francisco. **T 8507**

### FOREST

Can I see you again? We met 1/25, at vacant North Beach Club. You asked my name, Melissa, and my number. Wish I'd given it to you. **T 8315**

### ANN, WE LOST YOUR NUMBER!

WP couple spoke with you on the phone on January 14th. We wish to meet you in person. Please leave a message. **T 8297**

### K T - 22 CHAIR

Squaw Valley, Saturday, 1:27 Canadian snow boarder. Talk of Whistler, Boxing Day, exchange rate. Fun ride up, but too short. **T 8170**

### 4TH ST. BAR AND DELI

Raiders/Ravens playoff's. You: white sweater/skirt, left in the third quarter with friend. Me: long dark hair, muscular, orange t. I want to meet you. **T 8161**

### CHRIS - MARTINI GRILLE

Chris, we met in Albuquerque in November. Missed each other at the Sunshine Theatre. I'd like to continue our conversation. Please contact me! Box 7019. **T 7935**

### CHRISTINA AT BOAT PARTY?

You: Christina, Polish, silver dress, beautiful smile. Me: 5'9, blue sunglasses, three shades of brown corduroy. We: Watermelon Boat Party, New Years. Let's meet again. **T 6935**

### DOC'S CLOCK

New Year's Eve. JF with long black hair, you were with several friends, including an East Indian guy. Me: shuffleboard player, guy with glasses, ponytail. Please, please call even if you are involved, so I could find out. **T 6992**

### BOULANGERIE ON POLK

At Green on Jan. 5, 2001. Me: Green cap meeting acquaintance. As you left we smiled, walked past and looked back at each other. Let's meet! **T 6974**

### SEAN A.

You had no hair, mine was purple. We hung out around '95. Really miss you, would like to hook up. Steve L. **T 6960**

### DOC'S CLOCK

New Year's Eve. JF with long black hair, you were with several friends, including an East Indian guy. Me: shuffleboard player, guy with glasses, ponytail. Please, please call even if you are involved, so I could find out. **T 6992**

### ALLIE THE SNOWBOARDER

12/30 at Squaw. I'm Craig. We chatted on the ski lift. I didn't have a chance to ask you for coffee. **T 6985**

### ROBIN @ DOLORES PARK

12/31. Tall, goatee'd guy enjoyed your sharp mind and warm smile as our kids played. Would like to know more. Coffee? **T 6943**



**ACTIVITY PARTNERS**

### TENNIS PLAYER

AM Tennis player, Noe valley area. 3.0 lever. Seeking partner to play tennis in the morning. **T 8481**

### SEX & CITY WOMEN'S CLUB

Do you watch Sex & City? Seek intelligent, fun women ages 25-50, any race, any size, for get-togethers, phone chats. Let's rock girls!!! **T 6714**

### FRIDAY NITE KARAOKE

Get up and sing or just watch and socialize with a fun group of guys and gals. Pizza afterwards, anyone? **T 6827**

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**1-877-895-7996.**

### NATURE LOVER

Adventurous, independent, out door-loving male seeks folks who love to explore the Bay Area's wild places. All ages, hikers and birds welcome. **T 5337**

### FEMALE ATHLETES

I am a former college athlete and coach new to Bay Area. Looking to meet other female, gay/straight/8i former athletes for team sports and mutual interests. **T 6961**

### WRITING GROUP IN EMERYVILLE

Looking for new members. Meets Fridays 6:00 at borders. Please call for further info. **T 7821**

Mid-30s professional, sophisticated European female fascinated by everything colorful, loves art, delicious food, travel, interesting conversation, working out. Seeking happy female or gay male/female bon vivant with smile. **T 7008**

### FEMINIST MEN

New group forming. "Men Against Violence Against Women" to support local women's centers and to help end domestic violence, rape, and sexual abuse. Call for details. **T 7010**

58F seeking M/F fluent in written and spoken Spanish to coach me in conversational Spanish while exploring activities and having fun in SF. **T 6713**

### LUNCH AND CONVERSATION

Educated, sociable, professional, broadened single men and women, 50+, meet at Oim 5um restaurant in the Bay Area once per month. **T 5777**

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### Cost of ad: Payment Information

Total words \_\_\_\_\_ -25 (free) = \_\_\_\_\_ x 2.00 = \_\_\_\_\_

+ Headline (see above for headline pricing information) \_\_\_\_\_

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+ Blind Box or letter forwarding (\$45.00) \_\_\_\_\_

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Total amount inclosed \_\_\_\_\_

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# c GUARDIAN nnections



# SAN FRANCISCO BAY GUARDIAN

# classifieds

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## Classified Index

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## Ad Deadlines

**LINE ADVERTISING:** Copy, space reservations, art and payment must be submitted before Monday, 5 p.m.

**DISPLAY ADVERTISING:** Copy, space reservations, art, and payment must be submitted by 2 p.m. on the Friday prior to publication.

**CONNECTIONS & 18+:** All ads must be submitted no later than 2 p.m. on the Friday prior to publication.

## Placing An Ad

### BY PHONE:

Call the Classified Department at (415) 255-7600 Monday through Friday from 8 a.m. to 6:00 p.m.

### BY FAX:

Fax your ad 24 hours a day to the Classified Department at (415) 621-2016.

### BY MAIL:

Use the Classified order form in this section and mail to Bay Guardian Classifieds, 520 Hampshire Street, San Francisco, CA 94110.

### BY E-MAIL:

Send your ad copy to classifieds@sfbg.com and we'll call or e-mail back your quote within one business day.

### IN PERSON:

Visit our offices Monday through Friday 8:30 a.m. to 5:00 p.m. at 520 Hampshire Street (at Mariposa Street).

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Except in the case of contract installments, all classified advertising is strictly pre-paid. No refunds after submission of payment. Cancelled ads will receive credit for future advertising. Ads must be cancelled before deadline for that issue. The Publisher reserves the right to edit, alter, omit, or refuse any ad submitted.

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### Classes

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From LA. March 17-18th. Mixed level. Enrollment limited. Call for details. 1-800-527-2575.

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For information on GULF WAR SYNDROME and related civilian illnesses call 1-877-485-3838 or log onto immed.org or www.gulfwarvets.com

## Community Forum



### Announcements

**EXTRAS/ACTORS-** Up to \$500 a day! All looks needed. Call for info 1-800-260-3949 ext. 3025. (AAN CAN)

**Make A Difference In The Lives of Women With Cancer.** Volunteers needed for an alternative, free clinic for low-income women with cancer. Charlotte Maxwell Complementary Clinic offers FREE acupuncture, massage, homeopathy, visualization, in-home/hospice services, social Work Support to low income women with all kinds of cancer. Volunteer Massage Therapists, Acupuncturists, homeopaths, Drivers, Support Staff and more needed. Next volunteer training in March. Call Judy (510) 601-7660.

### Events

School Rummage Sale. Saturday, Feb 24, 9am-1pm. International Studies Academy yard. Kansas and 19th street, San Francisco. Benefit Costa Rica Expedition.

### Weddings

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### Personal Messages

3 Philippine Women looking for pen pals. Names and address free. Send SASE to Tim, PO Box 427S, Hayward, CA 94540-427S.

### Legal Notices

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. 246282

The following person is doing business as TRIGGER FISH RESTAURANTS, Pier 39, Space M-102, San Francisco, CA 94133. STEPHEN C. RAMOS. Registrant commenced business under the above fictitious business name on January 26, 2001. This business is conducted by a partnership. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on January 26, 2001. February 7, 14, 21, 28, 2001. L#351905

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 246216

The following person is doing business as GMG UNDERGROUND, 191 Middlefield Drive, San Francisco, CA 94132: James G. McGrillen, 191 Middlefield Drive, San Francisco, CA 94132. Registrant commenced business under the above fictitious business name on the date January 24, 2001. This business is conducted by an individual. Signed James G. McGrillen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on January 24, 2001. January 31, February 7, 14, 21, 2001. L# 351803

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 300097

The following persons are doing business as SEARCHLIGHT FILMS, 2600 Tenth Street, Suite 103, Berkeley, CA 94710: #1 Ashley Clarke James, 622 Sixty Sixth Street, Oakland, CA 94609 #2 Kathryn Pamela Golden, 622 Sixty Sixth Street, Oakland, CA 94609. This business is conducted by a partnership. The registrant commenced to transact business under the fictitious business name listed below in 1981. Signed Kathryn Golden. This statement was filed with the County Clerk of the County of Alameda, CA by Patrick O'Connell, County Clerk, on January 5, 2001.

January 24, February 7, 14, 21, 2001. L# 351703.

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. ASSIGNEO # 246495

The following person is doing business as Q.S.E. CONSTRUCTION, 1632 Ulloa Street, San Francisco, CA 94116: THOMAS H. LUTGE, 1632 Ulloa Street, San Francisco, CA 94116. Registrant commenced business under the above fictitious business name on the date 6/1/93. This business is conducted by an individual. Signed THOMAS LUTGE. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on February 2, 2001. February 7, 14, 21, 28, 2001. L# 351902

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 246739

The following person is doing business as KSO CONSTRUCTION, 2537 Lyon Street, San Francisco, CA 94123: Kenneth Scott Ostergaard, 2537 Lyon Street, San Francisco, CA 94123. Registrant commenced business under the above fictitious business name on the date February 14, 2001. This business is conducted by an individual. Signed Kenneth S. Ostergaard. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on February 14, 2001. February 21, 28, March 7, 14, 2001. L# 352104

### ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 318079

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. FOR VICTOR BELOV (minor) by SVETLANA BROUK(his mother). In the Matter of the Application of VICTOR BELOV For Change Of Name. The application of VICTOR BELOV for change of name, having been filed in Court, and it appearing from said application that VICTOR BELOV has filed an application proposing that His name be changed to VICTOR BROUK. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 8th day of March, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 12th day of January, 2001. Ronald Evans Quidachay, Presiding Judge, Judge of said Superior Court. January 31 February 7, 14, 21, 2001. L# 351801

### ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 318314

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of ANTHONY JAMES SEMON For Change Of Name. The application of ANTHONY JAMES SEMON for change of name, having been filed in Court, and it appearing from said application that ANTHONY JAMES SEMON has filed an application proposing that His name be changed to ANTHONY JAMES SEMONE. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 26th day of March, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 24th day of January, 2001. Ronald Evans Quidachay, Presiding Judge of said Superior Court. January 31, February 7, 14, 21, 2001. L# 351804

### ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 318515

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of JENNIFER GERSTNER For Change Of Name. The application of JENNIFER GERSTNER for change of name, having been filed in Court, and it appearing from said application that JENNIFER GERSTNER has filed an application proposing that Her name be changed to JENA GAUTHEROT. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 29th day of March, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 31st day of January, 2001. Ronald E. Quidachay, Presiding Judge, Judge of said Superior Court. February 7, 14, 21, 28, 2001. L# 351903

### ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 318611

SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. 400 McAllister Street, Room 103, San Francisco, CA 94102-4514 Petition OF LAINE JILL WEISS For Change Of Name. To All Interested Persons: Petitioner LAINE JILL WEISS filed a petition with this court for a decree changing names as follows: Present name, LAINE JILL WEISS; Proposed Name, LAINE JADE PILZER WEISS. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING date: 4/2/01 time: 9:00AM Dept: 218. A copy of this Order to Show Cause shall be published at least once each week for four consecutive weeks prior to the date set for the hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated this 2nd day of February, 2001. Ronald E. Quidachay, Presiding Judge, Judge of said Superior Court. February 7, 14, 21, 28, 2001. L# 351904

### ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 318235

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of HEATHRE ELOUISE LEYLA TAYLOR For Change Of Name. The application of HEATHRE ELOUISE LEYLA TAYLOR for change of name, having been filed in Court, and it appearing from said application that HEATHRE ELOUISE LEYLA TAYLOR has filed an application proposing that Her name be changed to NINE DEJANVIER. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 19th day of March, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 19th day of January, 2001. Ronald Evans Quidachay, Judge of said Superior Court. January 31 February 7, 14, 21, 2001. L# 351705

### ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO.

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of YUN YONG KIM For Change Of Name. The application of YUN YONG KIM for change of name, having been filed in Court, and it appearing from said application that YUN YONG KIM has filed an application proposing that Her name be changed to YUNYONG KIM. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 27th day of March, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 26th day of January, 2001. Ronald Evans Quidachay, Judge of said Superior Court. February 21, 28, March 7, 14, 2001. L# 352102

### ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 318834

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of ALEXANDER GASSEL Change Of Name. The application of ALEXANDER GASSEL for change of name, having been filed in Court, and it appearing from said application that ALEXANDER GASSEL has filed an application proposing that His name be changed to ALEXANDER FUJIMURA. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 10th day of April, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 3rd day of February, 2001. Ronald Evans Quidachay, Judge of said Superior Court. February 21, 28, March 7, 14, 2001. L# 352103

### ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 318783

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of KENNETH DAVIDSON (minor) by: KEIKO MORAOKA (mother) Change Of Name. The application of KENNETH MORAOKA DAVIDSON for change of name, having been filed in Court, and it appearing from said application that KENNETH MORAOKA DAVIDSON has filed an application proposing that His name be changed to KENNETH MORAOKA. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 9th day of April, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 9th day of February, 2001. Ronald E. Quidachay, Judge of said Superior Court. February 21, 28, March 7, 14, 2001. L# 318783

### SUPERIOR COURT OF WASHINGTON COUNTY OF KING NO. 01-3-00941-2KNT SUMMONS BY PUBLICATION

In the Marriage of SAMANTHA L. SAMS, Petitioner and GUILLERMO VASQUEZ BERNAL, Respondent. TO THE RESPONDENT: The petitioner has started an action in the above court requesting: that the validity of your marriage be determined. You must respond to this summons by serving a copy of your written response on the person signing this summons and by filing the original with the clerk of the court. If you do not serve your written response within 60 days after the date of the first publication of this summons (60 days after the 31st day of January, 2001) April 2, 2001, the court may enter an order of default against you, and the court may, without further notice to you, enter a decree and approve or provide for the other relief requested in this summons. In the case of a dissolution of marriage, the court will not enter the final decree until at least 90 days after service and filing. If you serve a notice of appearance on the undersigned person, you are entitled to notice before an order of default or a decree may be entered. Your written response to the summons and petition must be on form WPf DR 01.0300, Response to Petition (Domestic Relations). Information about how to get this form may be obtained by contacting the clerk of the court, by contacting the Office of the Administrator for the Courts at (360) 705-5328, or from the Internet at the Washington State Supreme Court homepage: <http://www.courts.wa.gov/forms/home.htm> If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be served on time. One method of serving a copy of your response on the petitioner is to send it by certified mail with return receipt requested. This summons is pursuant to RCW 4.28.100 and Superior Court Civil Rule 4.1 of the State of Washington. Dated January 19, 2001. Signed: Samantha L. Sams, Petitioner, pro se. FILE ORIGINAL OF YOUR RESPONSE WITH THE CLERK OF THE COURT AT: King County Superior Court, Kent Regional Justice Center, 401 4th Ave. N., Kent, WA 98032 (206) 205-2501. SERVE A COPY OF YOUR RESPONSE ON: Samantha L. Sams, 13002 15th Ave., South, Seattle WA 98148. January 31, February 7, 14, 21, 28, March 7, 2001. L# 351802

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THE STATE OF NEW HAMPSHIRE  
**HILLSBOROUGH COUNTY, PROBATE COURT CITATION BY PUBLICATION, TERMINATION OF PARENTAL RIGHTS TO JOHNNY RAY MARTIN, SR.** formerly of SAN FRANCISCO, CA and now of parts unknown. A petition to terminate parental rights over your minor child has been filed in this Court under docket number 2001-0006. You are hereby cited to appear at a Court of Probate to be held at 30 Spring Street, Nashua, N.H. on March 22, 2001 at 10:30 a.m. to show cause why the same should not be granted. A written appearance must be filed with this court on or before the date of the hearing, or you may personally appear on the date of the hearing or be defaulted. CAUTION: YOU SHOULD RESPOND IMMEDIATELY TO THIS NOTICE TO PREPARE FOR TRAIL AND BECAUSE IMPORTANT HEARINGS WILL TAKE PLACE PRIOR TO TRIAL. IF YOU FAIL TO APPEAR PERSONALLY OR IN WRITING, YOU WILL WAIVE YOUR RIGHT TO A HEARING AND YOUR PARENTAL RIGHTS MAY BE TERMINATED. IMPORTANT RIGHT OF PARENTS THIS PETITION IS TO DETERMINE WHETHER OR NOT PARENTAL RIGHTS OVER YOUR CHILD/CHILDREN SHALL BE TERMINATED. TERMINATION OF THE PARENT/CHILD RELATIONSHIP MEANS THE TERMINATION SHALL OVEST YOU OF ALL LEGAL RIGHTS, PRIVILEGES, DUTIES AND OBLIGATIONS, INCLUDING BUT NOT LIMITED TO THE LOSS OF ALL RIGHTS TO CUSTODY, VISITATION AND COMMUNICATION WITH YOUR CHILD/CHILDREN. IF TERMINATION IS GRANTED, YOU WILL RECEIVE NO NOTICE OF FUTURE LEGAL PROCEEDINGS CONCERNING YOUR CHILD/CHILDREN. You are hereby notified that you have the right to be represented by an attorney. You also have the right to oppose the proceedings, to attend the hearing and to present evidence. If you desire an attorney, you may notify this Court within ten (10) days of receiving this notice and upon a finding of indigency, the Court will appoint an attorney without cost to you. If you enter an appearance, notice of any future hearings regarding this child will be by first class mail to you, your attorney and all other interested parties not less than fourteen (14) days prior to any scheduled hearing. **ADDITIONAL INFORMATION MAY BE OBTAINED FROM:** Register of Probate, Hillsborough County Probate Court, 30 Spring Street, PO Box P, Nashua, NH 03061. Telephone: (603) 882-1231. BY ORDER OF THE COURT, Register of Probate, L# 352101

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**\$450 SOUTH OF MARKET (Gataville avenue @ Mason court)** to share with 27yo SM and 3 others. Oeck - Yard, Parking, O/W - W/O - On Treasure Island. (#27171) — We have over 600 rooms! RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

**\$500 RUSSIAN Hill (Pacific Ave @ Jones)** to share with 35yo SM and 2 others. O/W - W/O - The other roommate works in the wine industry. We are looking for a roommate who is considerate, somewhat clean and interacts with us. (#27173) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

**\$530 Mission** - Small room with large window and closet, high ceilings, hwd floors in 4-br, 3rd floor sunny Edwardian flat with big kitchen and yard. Cat OK. Ref#5026. The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606

**\$550 Mission** - Share 2 1/2 Bedroom quiet, clean flat with male. Garage, no couples/ pets or smokers. (415) 430-2160 ex: 4161.

**\$550 Upper Haight** - Large room with hardwood floors, high ceilings, and semi-private bath in 1920's era house with character, spacious kitchen, Wedgewood stove, good light, sunny deck with expensive view and magnificent garden. Cat OK. Permanent or temporary. Ref#4910. The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606

**\$585 Hayes Valley** - Large room. Seeking clean quite responsible mature person. Share with one man, women and cat. Rent includes basic utilities. Non-smoker, no pets, in unit laundry, near MUNI BART. (415) 553-8725.

**\$600 month** - Seeking responsible vegetarian female for room with a view in quiet clean house with 3 other women. Share bath with one other. Near City College, Bart, Muni, freeway. Sorry, no tobacco, hard drugs, couples, kids or pets. Call (415) 333-9242.

**\$600 Sunset** - Room in 4 bedroom house near beach. Clean, parking, washer/ dryer, non-smoker. Share with young professionals. (415) 759-1622.

**\$620 Haight** - Large room in flat with hardwood floors. Cat OK. Permanent or temporary. Ref#5060. The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606

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**\$650 each Inner Richmond** - Three studio-like rooms in flat, each w/ own separate entrance, share kitchen and bath. Pet OK. Permanent or temporary. Ref#5061. The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606

**\$700 Bayview** - Large, sunny room with carpet, cable, phone, yard, and parking in Bayview house. Pet OK. Ref#4802. The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606

**\$700 Haight** - 8ig, sunny, unfurnished room with walk-in closet, bay window, and privacy in clean, quiet, fully furnished Haight flat. Permanent or temporary. Ref#5033. The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606

**\$700 NOB HILL (Leavenworth @ Pacific)** to share with 50yo SF. Oeck - I live a peaceful quiet life. I like most music and am active with my church. (#27181) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

**\$734 BERNAL HEIGHTS (Mullen @ Alabama)** to share with 25yo SF. Oeck - 1-1-12 SR w/ closet; kitchen is small; Would like to share my space with artist or art-friendly person. (#27180) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

**\$750 HAYES VALLEY/LWR HAIGHT (Page @ Buchanan)** to share with 29yo SF and 4 others. Oeck - H/W Floors - W/O - (#27176) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

**\$750 NOB HILL (Leavenworth @ Bush)** to share with 50yo GM. Seeking a stable, mature roommate. Large, sunny room. Close to transportation. Please bring credit report. (#27177) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

**\$750 USF/ Laurel Heights** - share 3 bedroom, 2 bath flat with 2 male non-smokers. Dishwasher, laundry, private garage, OSL line, large closets! 1000s available. www.metrorent.com. 415-563-7368.

**\$770 INNER RICHMOND (Arguello @ Turk)** to share with 30yo SF and 2 others. Oeck - H/W Floors - O/W - F/P - (#27190) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

**\$800 Castro** - share 2 bedroom, 1 bath Edwardian flat with 1 female non-smoker. Hardwood floors, dishwasher, excellent access to MUNI and shops & restaurants! 1000s available. www.metrorent.com. 415-563-7368.

**\$800 CASTRO/EUREKA VALLEY (14th St @ Noe)** to share with 27yo GM and 2 others. Oeck - O/W - W/O - F/P - Other roommate is a straight male, 33. (#27188) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

**\$800 Inner Richmond** - share 2 bedroom, 1 bath apartment with 1 female non-smoker. Garaged parking available, split bathroom! 1000s available. www.metrorent.com. 415-563-7368.

**\$800 INNER SUNSET (19th AV @ Santiago)** to share with 24yo SF. O/W - Looking for someone who wants to live in a large, newly carpeted and painted bedroom with bay windows. (#27202) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

**\$800 MISSION (Ouboe @ Valencia)** to share with 54yo GM. Oeck - O/W - W/O - (#27135) — We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

**800/month** - 10 room Victorian near Alamo square, share with 3 professionals. Large bedroom, fireplace, private bath, sunny. House furnished, modern kitchen- much more. Must see. Call (415) 252-9620

**\$850, \$550 HAYES VALLEY/ LOWER HAIGHT** - (Oak @ Laguna) 2 quiet rooms in 4 bedroom /2bath house, near public transportation. (415) 558-8588.

**\$850 Noe Valley (24th & Church)** - Great top floor flat w/ deck. Victorian. Utilities included. Susanna (415) 206-1674.

**\$850 5F** - GWM seeks stable mature gay male to share large sunny house. Own private room. For information (415) 656-1722.

**\$900 Mission, Van Ness @ 15th** - Share 2 Bedroom with GWM and Pets. Utilities included. Call (415) 522-0620.

**\$915 Marina** - share 3 bedroom, 1 bath Marina-style house with 1 male and 1 female. Yard, dishwasher, great location near Chestnut and Union street shops and restaurants! 1000s available. www.metrorent.com. 415-563-7368.

**\$950 Pacific Heights** - share 2 bedroom, 1 bath Victorian apartment with 1 male non-smoker. Hardwood floors, balcony, in building laundry, dishwasher, garaged parking! 1000s available. www.metrorent.com. 415-563-7368.

**\$950 Pacific Heights** - Share sunny, high-rise Victorian apartment with view, hardwood floors, raw wood molding, remote control halogen lighting, walk-in closet. EZ street parking and add'l parking space available for add'l fee. Dishwasher, laundry in building. Permanent or temporary. Cat OK. Ref#5039. The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606

**\$975 Russian Hill** - share 2 bedroom, 1 bath flat with 1 male non-smoker. Roofdeck, exceptional view! 1000s available. www.metrorent.com. 415-563-7368.

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Feb. 22-28, 2001

**Aries**

March 21 - April 19

Venus is flexing her hairy biceps in Aries this week, and you know how cute she is when she does that. She's inspiring you to go forth and conquer in the name of love. To pillage, to loot, to sack, to plunder! Leave no heart standing! Take no prisoners!

**Taurus**

April 20 - May 20

Somewhere in a dark recess of your brain, you are an ape who has just discovered fire, aweing a half-gnawed femur in the air and performing elaborate threat displays. Unfortunately, that personality tends to surface at times when what you really need is the urbane, martini-drinking snide hipster. Watch out for bursts of atavism this week.

**Gemini**

May 21 - June 20

The Mercury retrograde ends this week, and not a moment too soon, as Mercury retrogrades are frequently associated with confusion, wrong directions, misfiled papers, miscommunications, and general mischief. It will probably take you at least until the next Mercury retrograde to finish reorganizing everything that went suddenly chaotic during this one, but since you've got assistance from Jupiter, no task will be too daunting.

**Cancer**

June 21 - July 22

Creating things is difficult. Forming opinions about things after they've been created is much easier, and many people drift through life in a leisurely fashion, creating nothing but ill-informed judgments about the products of other peoples' labor. This week, pay no attention to attacks on your accomplishments from people who haven't accomplished anything.

**Leo**

July 23 - Aug. 22

Being a smug defender of the status quo is easy; that's why so many lazy people engage in the pastime. But Leos are only situationally lazy and often find it hard to go along with the sort of self-defeating theories promulgated by those who fear being challenged. This week you have a choice between standing up for a cherished principle and reverting to the tiresome "that's how we've traditionally done it."

**Virgo**

Aug. 23 - Sept. 22

Mercury's been retrograde all month, which invariably means extra work for Virgos. In fact, "extra work" and "Virgos" are nearly synonymous lately, which is a good thing for all of you Virgos who need to burn off your excess energy, and a bad thing for the two or three of you Virgos who would rather lounge by a lake with a fishing pole. Unfortunately, most of you might wind up with fishing poles this week, as the inundation of work temporarily slows to

a gentle trickle. Don't worry. Things will be back to a comfortably hectic pace soon.

**Libra**

Sept. 23 - Oct. 22

Doing things you don't want to do at somebody else's insistence is disempowering and will ultimately inspire you to hate yourself. This week somebody will try to get you to do something you'd rather not. You'll feel bad if you tell them no, you'll feel worse if you don't.

**Scorpio**

Oct. 23 - Nov. 20

The difference between an endearing personal eccentricity and an obnoxious annoying habit is love. When you're in love with someone, you can forgive them for leaving their socks in the refrigerator and telling horrendously politically incorrect jokes to your business associates. On the other hand, when you don't like somebody, little things like the way they hold their fork or the ugly syn-copation present in their breathing rhythm can tempt you to homicide. Subjectivity will cloud your view of others this week.

**Sagittarius**

Nov. 21 - Dec. 21

With Mars in Sagittarius, you're probably restless. In fact, it's amazing you can sit still long enough to read your horoscope. Do not schedule anything long and boring for the immediate future, as sitting still is not exactly a skill you possess at the moment.

**Capricorn**

Dec. 22 - Jan. 19

Freedom requires vigilance. If you're too lazy to object when a few of your relatively insignificant civil rights are disrespected, others will assume you enjoy impersonating a doormat. Before you know it, they'll be walking all over you and inviting all their friends to come help. Don't let anybody encroach on your freedom this week.

**Aquarius**

Jan. 20 - Feb. 18

This week finds you adrift in a sea of strange data. Of course, Aquarians tend to enjoy that sort of thing. A steady diet of corporate news and mainstream-friendly ideas can turn you into a boring person. Take your information raw and pulsating this week.

**Pisces**

Feb. 19 - March 20

A little initiative can bring marvelous things into your life this week. Yes, I know, paragraphs containing the word "initiative" don't normally show up under the heading "Pisces." Usually you find words like "artistic," "dreamy," "creative," and "mystical" instead. Strike an artistic, dreamy, mystical spark this week, as it's sure to start a conflagration of creativity. ❖

Contact Charon Dunn-Roff at P.O. Box 191434, S.F., CA 94119 or cdroff@pacbell.net.



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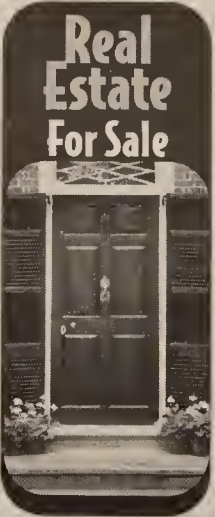
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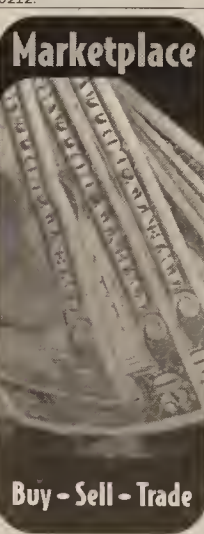
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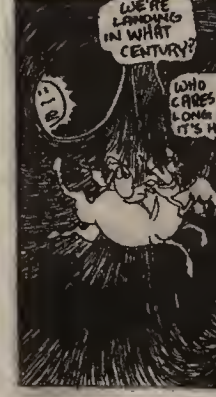
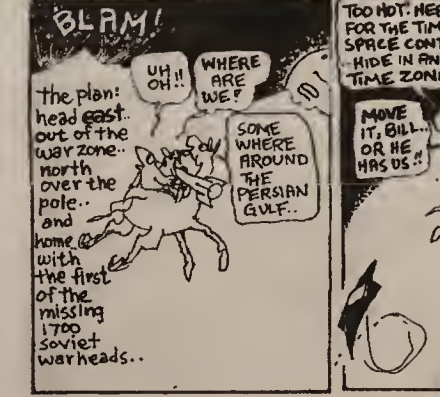
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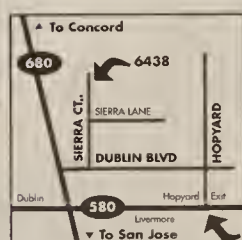
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Please refer to the Connections section of the Bay Guardian for information on deadlines and how to place an ad or contact the Personals Coordinator directly at (415) 487-2566.

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(back page of Bay Guardian)

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Friday, 2 p.m. for all front-of-the-paper, bulletin board, and classified advertising (if a proof of the ad is required, then the deadline is 2 p.m. on Thursdays) except all line, employment, and real estate ads.  
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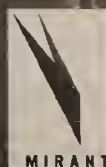
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Outgoing talented personalities needed for concerts, special events, nightclubs, parties and other major galas in and around San Francisco. Great pay, lots of fun! Always busy, lots of opportunity! Over 50 events per week. Call ASAP! Peachy's Puffs (415) 777-4436 ext. 2

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**AVON.** Looking for higher income? More flexible hours? Independence? AVON has what you're looking for. Let's talk. 1-888-561-2866. (CAL\*SCAN)

## SALES

**Bamboo Reef**

Sales/Service position in SF store. If you are a certified diver who loves diving, likes people and are attracted to the idea of serving divers and newcomers to the sport, this may be the job for you. Great benefits. Karen, (415) 362-6694.

## SALES

**Inside Sales \$10-13/hour DOE**

Great entry-level sales positions, convenient Financial District location! Basic computer skills and telemarketing experience a must! Bonus for bilingual Sales careers with unlimited \$\$\$ potential also available. Contact Strategic Staffing (415) 616-6300 or fax (415) 616-6306 or email jobs@strategic-staffing.com.

## TELEFUNDRAISING

**Campaign Manager**

Prestigious national performing arts specialists seek dynamic self-starters to manage subscription & fund-raising campaigns; including training and hiring staff, payroll. Candidates should be detailed oriented with exceptional leadership abilities & high achievers. Arts, management, or telemarketing experience a must. Immediate opportunities. High commissions with base, 401-K, vacation, paid training. FAX David Whiting @ 510-841-7711.

## TELEFUNDRAISING

**SAN FRANCISCO OPERA**

Need telemarketer for fundraising campaign. Good organizational skills, computer literate. Good product, nice environment, good pay. (\$12-16/hour) Call Aldo at (415) 551-6282.

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**Telemarketing**

**\$9-\$14 hr.**

FT & PT hours

Flexible hours

Start ASAP

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Training provided

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**(650) 292-8880**

**Call**

**(650) 292-8880**

## TRAVEL

**Travel Store Agent**

Responsible for making travel reservations, opening/closing store, problem resolution. Great travel benefits and place to work. Positions available in San Francisco/ San Bruno. Will train. Fax resume to: (650) 873-0779.

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**Taste Catering**

One of San Francisco's top catering companies, is now hiring warehouse personnel. Traditional position, competitive salary, benefits & hot meal included. CDL required. Drug Free Work Environment. Please call (415) 550-6464, Ext. 110.

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**Partners in School Innovation An Americorps Program****Renewing the promise of public schools.**

Be an agent for social change! Work with teachers to enable Bay Area schools serving high poverty communities to close the achievement gap.

To apply call Shalanda, (415) 824-6196

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**PICTURE FRAMING!**

San Francisco's leading picture frame retailer has immediate full-time and part-time openings in customer service and production framing positions.

Company offers benefits and on-the-job training in a fast-paced, creative environment.

**FAX RESUME TO (415) 221-0450**

**OR APPLY IN PERSON AT 4249 GEARY BLVD AT 7TH AVE.**

## Good Vibrations/ Open Enterprises

**Store Sex Educator/Sales Associate**

Open Enterprises/Good Vibrations co-op seeks f/t Sex Educator/Sales Associates in our SF store. Excellent customer service skills, comfort w/ sexuality, retail, register, computer experience required. Must be available eves & wknds. English/Spanish bilingual a plus. Exc. ben., \$11.42/hr. Deadline February 28.

**Mail Order Sex Educator/Sales Associate**

Good Vibrations/Open Enterprises co-op seeks 1 FT Mail Order Customer Service Representative. Must have excellent phone and customer service skills, data entry experience and non-judgmental attitude toward sexuality. Previous mail order and co-op experience preferred. Spanish/English bilingual a+. \$11.42/hr, exc. benefits, Deadline March 19.

**Warehouse Manager**

Good Vibrations/Open Enterprises co-op seeks f/t Warehouse Mgr. Data entry, inventory, budget, & warehouse management. exp. req. Must have non-judgmental attitude toward sex, attention to detail & ability to meet deadlines. Prev. co-op exp. pref. Must be efficient, organized & able to multi-task. Exc. ben., \$17-\$19/hr. Deadline February 26.

**Publicity Assistant-Down There Press**

Down There Press - the publishing arm of Good Vibrations/Open Enterprises co-operative - seeks a p/t Publicity Asst. Required: exc written & verbal skills, ability to multi-task & meet deadlines. Internet savvy. Must be efficient, organized & detail oriented. Must have non-judgmental attitude toward sex. Exc. ben, \$12.50-14.50/hr. Deadline February 28.

GV/OE does not discriminate on the basis of race, ethnicity, physical ability, gender, sex, orient. For job-specific app. Send letter and SASE or come to 938 Howard St. #101, SF, 94103.

NO CALLS PLEASE

## Retail

**Rand McNally Travel Store**

- Assistant Store Manager
- Sales Associates

Rand McNally, the premier map publisher and travel specialty retailer, is now hiring an Assistant Store Manager for our downtown store. Be part of a fast-paced environment with opportunities for advancement. Retail background and management experience preferred. Passion for travel a must. Apply at 595 Market St., SF, or fax resume to Attn: Store Manager (415) 777-1552.

We are also hiring Sales Associates for both our Market Street store and our Thomas Bras. Maps Store in historic Jackson Square. Apply at 550 Jackson Street, SF or fax resume to (415) 981-7529.

## Java City

Restaurant Careers with the Gourmet Leader... Java City Bakery Café invites you to get in on the Grounds floor of a great opportunity. The market for high quality bakery goods and specialty coffees is rapidly expanding. Right now, we have exceptional opportunities for:

**MANAGERS**  
**ASSISTANT MANAGERS**  
**SHIFT SUPERVISOR**  
**BARISTA**  
**GUEST SERVICES**

At Java City, the atmosphere is fun and exciting, and the pay is competitive! We have flexible scheduling, weekend and weekday, a.m. & p.m. shift availability. Enjoy advancement opportunities, paid training and an outstanding benefits package including life/medical/dental coverage, 401K and much more for qualifying positions.

Managers and Assistant Managers, fax resumes to:

P. Marquez  
415-285-1761  
or call 916-835-8422

All other positions apply anytime at the following Java City locations:

5214-D Diamond Heights San Francisco	1475 Market Street San Francisco	550 Market Street San Francisco
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## Retail

**Store Manager (Berkeley)****Shift Supervisor (Palo Alto)**

Go to [HearMusic.com](http://HearMusic.com) and explore the most interactive music store in the world! Work in a Hear Music retail store and experience a dynamic work environment. We have immediate openings for a **Store Manager in Berkeley** and a **Shift Supervisor in Palo Alto**. Candidates must be organized, enthusiastic and self-motivated individuals with strong leadership skills and a passion for music.

Hear Music offers competitive compensation and benefits. For consideration, please submit a resume or application to: **Hear Music, Attn: Operations Manager, 1809 "B" Fourth Street, Berkeley, CA 94710 or FAX (510) 482-9478 or Email: [gail@hearmusic.com](mailto:gail@hearmusic.com). Equal Opportunity Employer.**

**HEAR MUSIC**



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- Applicant Search
- Job Posting
- Post Employer Profile
- Job Posting Tips
- Industry News/Articles
- Upcoming Job Fairs/Events

## **APPLICANTS (It's Free)**

- Post Profiles/Resume
- Search Open Jobs
- Upcoming Job Fairs
- Resume Tips
- Search Employer Profiles
- Career Tips/Resources





# Delivers

## OPEN INTERVIEWS

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# Progressive Opportunities

## Political Organizers Fight For Justice!

Fight for a political voice for low and moderate income people! Campaign work, voter registration, voting rights, and campaign finance reform.



**Oakland ACORN**  
Call Tara (510) 436-5690  
[www.acorn.org](http://www.acorn.org)

## Liberate Planet Earth



Clean Water Action needs articulate, energetic individuals to help save the environment.

Fun-loving workplace.  
3:30-7:30 eves.  
Full-time + advancement opp's available. \$10-\$14/hour. Minorities encouraged to apply.

Call Randy (415) 362-1226.

## Media Alliance

Media Alliance is a training & resource center for Media Workers, Activists & Community Organizations. We offer Computer, Journalism & Media Classes, Media Job Listings, Computer Lab Free for Members.

For more info visit  
[www.media-alliance.org](http://www.media-alliance.org)  
or call (415) 546-6334,  
[info@media-alliance.org](mailto:info@media-alliance.org).

## Get Involved and volunteer to help make a difference in your community

The California HIV/AIDS Hotline is looking for dedicated people to become HIV/STD Health Educators.

You will respond to a wide variety of calls covering HIV/AIDS related issues and concerns in English, Spanish and Filipino. Internships are also available.

Please call Sergio at  
415-487-8014  
[www.sfaf.org](http://www.sfaf.org)

## Work for more than JUST a paycheck!

## Partners in School Innovation An AmeriCorps Program

*Renewing the promise of  
public schools.*

Be an agent for social change!  
Work with teachers to enable  
Bay Area schools serving high  
poverty communities to close  
the achievement gap.

To apply call Shalanda,  
(415) 824-6196

[www.Partnersinschools.com](http://www.Partnersinschools.com)

## Put your CONSCIENCE to work!

ACTIVIST JOBS WITH:

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Protect America's wilderness

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To fight for clean air

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Call Alex at (415) 206-1936

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P/T & F/T permanent positions:  
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**\$600/wk + Bonuses with Benefits**

Paid Training, Vacation/Sick/Holiday Pay  
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In Columbia, 12 people are  
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email: [jobs@edgewoodcenter.org](mailto:jobs@edgewoodcenter.org);

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[WWW.EDGEWOODCENTER.ORG](http://WWW.EDGEWOODCENTER.ORG). EOE

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S l o a t



G a r d e n C e n t e r

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**We offer** education and training in horticulture; health insurance, profit sharing, advancement opportunities, best employee discount in the industry and more.

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**thearcscf@ix.netcom.com**



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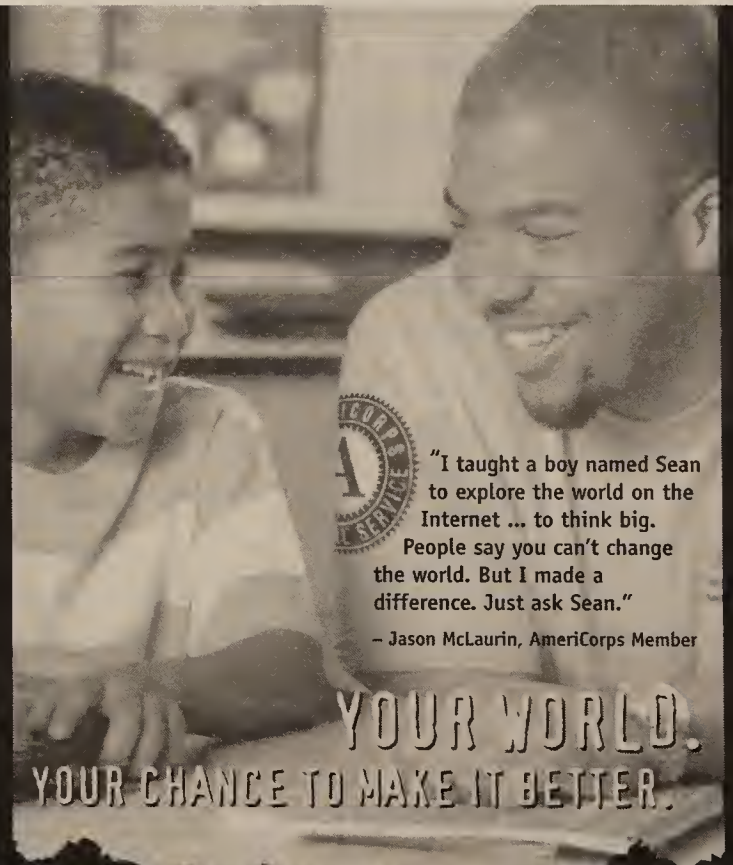
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# Career Buffet



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April 11



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If you are an employed and educated Bay Area resident who feels strongly about shopping, entertainment and politics, we want you to share your interests in a paid market research focus group. Please No Repeats. SF/ Walnut Creek, (415) 398-4140, (925) 942-2600 or email [robert@ffrsf.com](mailto:robert@ffrsf.com)  
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# Career Buffet



**April 11**

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Adults may qualify to participate.

If you are a least 18 years old, have cavities, and plan to reside in the Bay area for at least 2 1/2 years, UCSF Dental students provide standard dental care at lower cost than private practice. Study pays for initial x-rays. You will receive a minimum of \$200 reimbursement for completing the study. For details please contact: Kim Tran. Phone: (415) 476-6010, (University of California, San Francisco).

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**Stand Up Comedy Training**  
(415) 921-2051. [www.sfcomedycollege.com](http://www.sfcomedycollege.com).

Detectable Viral Lode?

Taking HIV Medications?

Use Alcohol or Drugs?

Call CHAT - Challenges in HIV and AIDS Treatment

**We Want To Help Reduce Your Viral Lode**  
(415) 597-9204, Compensation Offered

## Haircut Models Wanted

Looking For A Change! Haircut models needed at Architects and Heroes Hair Salon. Call Alex for an appointment. (415) 273-1605.

## FREE SMOKING

## CESSATION TREATMENT

The Habit Abatement Clinic at UCSF is offering a research treatment program evaluating counseling combined with medication treatment. For more information,

**Call (415) 476-7453**  
[www.ucsf.edu/nosmoke/](http://www.ucsf.edu/nosmoke/)

**Be An Angel & Donate Eggs**  
GENEROUS COMPENSATION! FFC 1- 800-939-OVUM.

## Women Of All Races Needed Be An Egg Donor!

Pacific Fertility Parenting Center is seeking responsible, healthy, non-smoking women ages 21-30.  
\$4,500. 1-800-734-2015 or [www.SFfertility.com](http://www.SFfertility.com)

**\*\* HAIR MODELS NEEDED! \*\***

at OiPietro Todd Salon for Cutting & Color.

**Call (415) 398-9317 or (415) 693-5549.**

## Feeling Cursed?

Ancient Wiccan secrets of hex removal revealed in ceremony on 2/24. Call Joey, (415) 383-2308.

**SWEDISH MASSAGE PN/SF Joanna**  
(415) 739-0226. Non-Sexual

## HOT FLASHES??!!

## MENOPAUSAL WOMEN needed for study at UCSF

Women must have 7-8 hot flashes a day, not be taking hormonal medication and have no heart disease. Purpose of 12 week study is to determine whether non-hormonal medication is effective in decreasing the severity/frequency of hot flashes. \$50 compensation upon completion.  
Please Call Karen at (415) 476-3228

## Diabetic Neuroapthy Experimental Treatment

Do you have Diabetes Mellitus?  
Do you have numbness, tingling, pain, or strange sensations in your feet? Are you 18-74 years old? Are you interested in participating in an experimental drug treatment for painful diabetic neuropathy? For information call (415) 502-5064.

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Europe \$199; Hawaii \$119; Mexico/Caribbean \$250 RTI  
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## Yoga for All Levels

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## Have you suffered a

## Minor Sports Injury

in the last 72 hours? If so, you may be eligible to test a pain reliever patch at the UCSF Pain Center in S.F. Participants in this 2-week study will be paid up to \$150 for coming to our center for 2 visits and completing a telephone survey each day. Call (415) 885-7860 for more information.

Support local students  
yardwork/spring cleaning  
210-6677. Daniel, Iv. msg.

## Research Subjects Needed

For UCSF/VA Medical Center  
**Major Depression MRI Study**  
**\$\$ Reimbursement Provided \$\$**  
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## Heal in 2001

In high-energy active sessions, let's resolve the core of your issues on 3 levels: negative beliefs, emotional challenges, lifestyle/dietary habits.

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FREE REPORT reveals what you need to know BEFORE you settle your case or speak with anyone. Call TOLL FREE 1-800-716-1102 24 hr. Recorded Message.

## SPANISH at CASA HISPANA

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**Drugs \* Prostitution \***

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**Office (415) 351-1600**  
**Pager (415) 280-8023**

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M/F. Legal Study. (415) 995-4901

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**"Safe Sex Get Paid" Men!**

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## Speed Problem?

**Join a Research Study**

**\*\*\* Get Help - Get Paid \*\*\***

Haight Ashbury Free Clinics, Inc.  
Pharmacologic Research Unit  
Toll-free 888-838-1778

## pussykitten.com

What makes YOU purr...

## NEEDED: MEN WITH (MALE PATTERN HAIR LOSS)

**IF YOU.....\* Are between the ages of 18 & 45 \* Are in good health**

You may be eligible to participate in a research study. If you qualify you may receive.....\* Free examinations \* Financial compensation.

For more information, Please Call:

**UCSF HAIR RESEARCH CENTER (415) 476-3636 or (415) 476-2572**

## HERPES VIRUS COLD SORES

Volunteers are being sought to test a new product to treat cold sores! Call our physicians for more information.  
**(415) 749-6418.**

## MASSAGE THERAPY

Does your massage therapist: Apply hot packs for your tight back? Use a soft eye pillow? Tailor every session? WE DO!

## North Star Bodywork & Therapeutic Massage Center

4110 Geary Blvd. @ 5th Ave. SF 415-831-8284. Introductory Swedish rates: \$60/hr, \$85/90 min., \$115/2 hrs. Quaint, Quiet, Professional Office. Gift Certificates Available.

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Premium \* Generic \* Value \* Native Brands

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## PENIS-ENLARGEMENT.net

FDA Approved vacuum pump or surgical enlargement. Gain 1-3". Permanent, safe. FREE brochure. Or Joel Kaplan, (619) 574-PUMP. Latest enlargement info: 1-900-976-PUMP. (\$2.95/min)

## Volunteer Subjects Needed

- \* Must be 21-45 years of age
- \* In good physical and mental health
- \* Have recent experience with methamphetamine
- \* But NOT addicted to it.

This study will require frequent blood draws.

This is not a treatment program.

**\$\$ Reimbursement Offered \$\$**

## UCSF PSYCHOPHARMACOLOGY RESEARCH LABORATORY

Call (415) 476-7471 for more information.  
Call (415) 476-7498 to leave a message.

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Monthly rates start at \$47 in SF Bay Area \$40 Co-Pay or \$2,250 deductible, under age 30

Tom Balistreri  
Authorized Agent for Blue Cross of CA  
(415) 393-6090. Lic. #0818001

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Ongoing registration for massage classes, 175 hrs. Our clinic offers \$40 massages every Fri. afternoon. World School of Massage, (415) 221-2533.

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\*All couples, no matter their lifestyle, have the right to profess their love & devotion to each other\* Contact the Rev. Al Balin: (925) 671-9352, or visit: [simplywonderfulweddings.com](http://simplywonderfulweddings.com)

## Medical Abortion RU486 Available

For More Information Call:  
Experienced Provider  
(415) 668-1010

## High Blood Pressure?

Is your diastolic blood pressure (bottom #) above 110?

If so, you may want to learn more about participating in a research study evaluating 2 already approved high blood pressure medications.

Study participants will receive study-related:  
• Medication  
• Physical exams  
• Lab work  
• Compensation up to \$300

Call today for more details.

For more information, please call  
Anna Chiang Hu at 415-751-6814.



Joshua H. Rassen, M.D.  
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